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CONTENTS.

PAGE

FRIEDRICH SPIELHAGEN 199

WANTED: A HANDBOOK OF CRITICISM. *Charles Leonard Moore* 201

CASUAL COMMENT 203

A national library for Canada. — How our copyright laws impress an outsider. — The advent of "Marie-Claire." — A record of recrimination. — A librarian, poet, and humorist. — The morbid sensitiveness of some novel-readers. — The limited edition. — Two new Academicians. — The "Orchard House" at Concord. — Count Apponyi and Kossuth. — The humanities in France. — The Carlyle house at Ecclefechan.

COMMUNICATIONS 205

A Word for Acrobatic Art. *Irving K. Pond.*

Words and their Ways. *Charles Welsh.*

NEW LIGHT ON BROWNING'S PERSONALITY. *Anna Benneson McMahan* 206

PROBLEMS OF RACE ADJUSTMENT. *Kelly Miller* 209

A FRENCHMAN'S STUDY OF THE FRENCH REVOLUTION. *Fred Morrow Fling* 212

DIVERTING DISSERTATIONS ON DICKENS. *Percy F. Bicknell* 214

A NEW STUDY OF CHANCELLORSVILLE. *James M. Garnett* 216

BRIEFS ON NEW BOOKS 217

Personal traits of Cecil Rhodes. — A survey of pre-Renaissance literature. — More of Emerson's Journals. — Bookbinding for libraries. — A sound piece of historical scholarship. — Notes from a novelist's sketch-book. — Christianity and ethics. — Freebooters of the West Indies. — An Italian soldier of the 16th century.

BRIEFER MENTION 220

NOTES 222

ANNOUNCEMENTS OF SPRING BOOKS 223

A classified list of books to be issued by American publishers during the Spring and Summer of 1911.

LIST OF NEW BOOKS 235

FRIEDRICH SPIELHAGEN.

There was a period which may be roughly designated as that of the seventies when the American public was engaged in a series of interesting discoveries in foreign literary parts. This spirit of enterprise had been sporadically manifested long before 1870, and did not by any means subside with the close of the decade, but it was perhaps most evident during the time in question. It was a phenomenon coincident with the disappearance of many of the great English-speaking writers (especially novelists) who had shaped our ideals during the generation just preceding, and with a decline in the powers of those still remaining to us. It seemed to be the instinctive expression of the feeling that we had sucked our own orange nearly dry, and that we needed new sources of refreshment. Considerably earlier than the seventies, of course, the curious New England mind had occasionally fared abroad, and returned with treasure-trove from Germany, or France, or Italy. It may have been "Hesperus," or "Consuelo," or "I Promessi Sposi" — there was nothing very systematic in the quest; but whatever it was, transcendentalists and farmers and school-teachers pounced upon it, and extracted from it some sort of nutriment. Ideas were much astir in those New England days, and a new supply was welcome from any quarter.

It was well before the seventies that we had discovered George Sand and Dumas and Hugo ("Les Misérables" is indissolubly associated, not by a wretched jest alone, with our memories of the Civil War), but it was not until the middle eighties that Balzac became more than a name to English readers. The idyllic side of Björnson and the impeccable artistry of Tourguénieff became our cherished possessions in the seventies, but it was not until the following decade that we found our way to Ibsen, and learned that Tolstoy had written such books as "Anna Karénina" and "War and Peace." Meanwhile, many of our most interesting discoveries were being made in the field of German fiction. We had hardly known that there were such things as German novels, aside from Goethe and Jean Paul, and now we found out that there were a great many of them, and some exceedingly good. Particularly, we made the acquaintance of Auerbach and Freytag and Spielhagen

and Heyse, and were plunged deep into the discussion of "Auf die Höhe" and "Soll und Haben" and "Problematische Naturen" and "Kinder der Welt." They were books that stirred the stagnant waters and opened new avenues to the imagination. They were books, moreover, that embodied in their several ways definite idealisms, and thus supplied an element that seemed to be singularly lacking in our rather opportunist fiction in English.

Were these books as good as we once thought them, when they made their appeal to the generous impulses of youth, and seemed to bear just the message for which the spirit craved? Probably not, since few people think them worth reading nowadays, and the water that then flowed under the bridges has long since been merged with the sea. But with some men of middle age here and there they remain as ineffaceable memories, just now powerfully evoked from the slumbering past by the news of Spielhagen's death on the twenty-fourth of February, at the exact age of eighty-two. We are inclined to hold him, despite certain obvious limitations, as good a novelist as Germany has ever nurtured. This does not mean that he is of the rank of Scott and Hugo, or of Thackeray and Balzac, for it has not been given to the German genius to produce such men, but it does mean that he will have a high and lasting place among those who made prose fiction the distinctive literary form of the nineteenth century. He was possessed of creative power, intellectual grasp, and æsthetic intuition in remarkable degree, and the fine balance of his faculties, as displayed in the works written between 1860 and 1880, offers an object worthy of our sincere admiration. If our modern generation has lost the power to be moved by those works of Spielhagen's middle period, it is by so much the poorer, and the loss is hardly to be offset by gains in other directions.

Friedrich Spielhagen's fourscore years spanned the period between Goethe's age and our own. He was born February 24, 1829, at Magdeburg, in the heart of Saxony, but his impressionable boyhood time was largely spent on the Pomeranian coast, and this Baltic landscape is often pictured in his novels. After leaving the university, he became a teacher, but soon drifted into journalism. After some years in Leipzig and Hannover, he removed to Berlin in the early sixties, and thereafter made the capital city his home. He was not quite thirty when he published "Klara Vere" and "Auf der Düne" — the novelettes which began the long series of his works of fiction. His first great novel, "Problematische Naturen," appeared in 1861, and "Durch Nacht zum Licht," its sequel, in the following year. Before the sixties were over, he had placed to his account three other novels of the first magnitude, "Die von Hohenstein," "Hammer und Amboss," and "In Reih und Glied." It is by this group of works that he became known to English readers in the seventies, although we do not recall that an English translation of the last-named novel ever saw the light. They gave us unforgettable pictures of the life of Young Germany — its moods and its struggling aspirations — during the years when it was still under the spell of Goethe, and was seeking to apply his wisdom to the rapidly changing conditions of modern life. This was the time of revolution, focussed in the great year of Forty-eight, and it found in Spielhagen one of its chief spiritual interpreters. His sympathies were with the people, and the arrogance of the aristocracy was depicted with bitter severity in "Die von Hohenstein." The hero of "Problematische Naturen" and its sequel was a youth of the people who nevertheless dared to be a man, and his figure became endeared to all romantic hearts. The hero of "In Reih und Glied" is thought to have had the young Lassalle for a prototype. The message of "Hammer und Amboss," on the other hand, was social rather than political; here was a powerful preachment of the gospel of work — alone efficacious in healing the diseased mind, alone helpful in the struggle for genuine freedom. "Nur die Arbeit kann uns frei machen." How the words rang in the ears of the generation that heard them, how wholesome and authentic was the message they conveyed!

It will be seen from what has just been said (if there be any who need to have it indicated) that Spielhagen was no mere dabbler in words, no writer who stood aloof in æsthetic indifference from the spectacle of life, but a thinker and a man of convictions, so little afraid of didacticism that he sometimes carried it too far, so strong in his feelings that he could not be wholly objective in his portrayal of the world about him. Ideas were things to be championed, as well as expressed, and he remained semi-militant to the end of his long career, passing in review the successive developments of political and social life, as the world of Goethe, into which he had been born, passed by gradual transformations into the world of Bismarck. Upon this succession of

dissolving views he was a sharp commentator, as the long series of his later novels testifies. They were not, for the most part, as good as the earlier ones, although the old fires of indignation once more flamed up with the old force in "Sturmflut" (1877), a merciless study of the spiritual deterioration that followed upon the victory of Sedan and the payment of the French milliards. We recall with peculiar affection "Allzeit Voran," the novel that had the war with France for its theme; "Was die Schwalbe Sang," one of the briefer and earlier tales, and "Quisisana," that tender and beautiful story in which sentiment and description, style and characterization, are almost perfectly blended into an artistic whole. Besides his fiction, Spielhagen was responsible for much journalistic writing of the higher sort, for a fair amount of verse, for noteworthy contributions to the literature of æsthetics, for a book of travels and two or three plays, and for numerous translations, including American examples from Emerson, Curtis, and some of our poets. His death has broken one of the last links that have held us until recently to the German past; the only link of comparable strength now remaining is the life of the octogenarian Paul Heyse, just one year the junior of the writer whose death we now mourn.

WANTED: A HANDBOOK OF CRITICISM.

There is needed a handbook of criticism, — a primer which in small space will give some account of the various æsthetic activities of mankind, relate them to each other, and make an effort to arrive at a statement of their absolute and relative importance. Probably no two critics in the world would agree on all the points included in such a work, but it ought to be possible to give a sketch of the battle-ground of opinion and indicate the position of the various forces. I therefore venture to suggest the following scheme for such a work.

I should divide the book into three parts — the first entitled "The Clash of Criticism"; the second, "The Whole Matter"; the third, "The Great Exemplars." I should begin with some remarks about the uncertainties of criticism: the blunders of great men about themselves and their contemporaries; the changes of taste from age to age. Then the eternal questions of art would come in. Is Pleasure the only purpose of art? Is Beauty its only means? What is the didactic claim—the part of morals in art? Is the idea, the conception, the important thing? Is the execution, the expression, the sole matter to be considered? Are artists poets, or reporters? — that is, do they weave their web out of their own brains, or do they merely work on materials furnished by nature? These, with a brief *resumé* of the opinions of the great critics of all times, from Aristotle down, would fill out the first part of the book.

The most wide-sweeping, all-embracing method by which man makes himself known is literature. Literature is really everything that is expressed in words; the divisions, however, being: (1) The Basic Group — Religion, Philosophy, Science, History, Politics, and Law; (2) The Central Group—the Epic, the Drama, the Lyric, the Novel, the Ballad, and the Short Story; (3) The Subsidiary Group — the Didactic Poem, the Satire, the Fable, the Essay, Letter-Writing, and Conversation. There are probably minor forms in each group, but these would do as headings.

I am unable to draw the line that separates the first group from pure literature. In all of the components that go to form this Basic Group, imagination, reason, the thoughts and passions of men, are exhibited. All of them use language as their medium, and all of them may be irradiated by wit, poetry, felicitous expression. They melt into each other and into creative literature. Religion and philosophy are works of art themselves, and the parents of other works. Science has its conceptions which thrill and enthrall. History is the poems and dramas of the actual. Law is the codification of the customs, manners, and opinions of mankind. Politics is law in making, as law is past politics. The mental effort of men which goes into these kinds of work far surpasses in quantity that which goes into pure literature. There is probably more written and printed about politics in a single year than is included in all the books of the world. And religion and law have an output nearly as great.

The claim that this group serves truth may, I think, be set aside. Its components change and alter and prevaricate too much. There is often more truth in a fairy-tale than in a piece of history. The one solid distinction between this and the next group is *utility*. All the efforts of religion, metaphysic, science, politics, law, and those of history mainly, are for a purpose. The end of the second group is *play*. It components are disinterested. Whatever their practical influence is — and undoubtedly they sway and sweep men here and there almost as much as the others do — it is all by the way, and not considered or intended in their making. In the third group we get back to the idea of *use* — though of use mixed with entertainment.

The central group really exhibits only three forms; for the novel, the ballad, and the short story are bantlings of the epic. The drama has numerous varieties, and the lyric as many. The epic is a tale told; the drama, an action exhibited; the lyric, an emotion or thought projected.

In the subsidiary group it may seem strange to include conversation—to say that we do not merely, like M. Jourdain, talk prose, but that we talk liter-

ature. But conversation is really the great sea from which all the clouds and fountains of literature arise. It can be a love-song, an epigram, a drama, or a tale. And of course there are great books made up of actual conversations — Boswell's Johnson, Eckermann's Goethe, Coleridge's Table Talk, and others.

Architecture is the earliest and perhaps most necessary of the arts. Man may have made himself a bower of woven boughs, or sought shelter in a cave, before he could talk. It does not seem possible that we shall ever get beyond the two final elements of architecture — the beam and the arch. The day of the arch seems over at present, with the aspiring, indefinite, infinite emotions which it symbolized. In America, at least, we are going back to the architecture of Greece and Rome. But there is a Spanish or Moorish influence at work which counts. And the new material of reinforced cement, by its plasticity and the readiness with which it lends itself to decoration, seems destined to evolve a new school of architecture.

Sculpture, in its great efforts, is based on the human form. It is therefore an exotic in cold climates, where people huddle themselves up in clothes, and where not only mock modesty is alarmed, but there is a real sense of discomfort, of goose-flesh, at the sight of a nude statue. Yet even the races that succeeded best in sculpture did not habitually go unclothed. The nude is a convention and must be accepted as such, like the conventions in the other arts: the line in pictures, — there are no lines in nature; verse in literature, — people never talk in rhymed and measured words; the heaped up and pressed down conventions of the stage. And anyhow there is no reason why the human head, "and features, the great soul's apparent seat," should not be reproduced in bronze or marble. If we would only set up pedestalled portrait busts, of natural or colossal size, instead of the awful effigies in frock-coats and trousers which we perpetrate in public places, there would be a great gain for our sense of beauty and solemnity.

The most interesting warfare in the arts is on to-day in painting. The latest French landscape school has discovered or revived one new thing, and is trying to make that thing seem the sum and total of art. It is hardly probable that they will push the masters of the past from their thrones, but what is good in their discovery will be assimilated and have a place with other methods and purposes in painting. Apart from this, there is the eternal question of the subject in pictures. Of course, as in every art, expression is the first desideratum. Unless an artist has command of his medium, unless he can paint, write, sing, it is useless for him to try to body forth thought, emotion, or passion. But this gift granted, it would seem that the more he expresses the greater he must be. The theories of the modern art-extremists lead directly to still-life painting. If nothing is of any value in pictures but the vibration of light, the juxtaposition of colors, textures, and things of that kind, what is the use of going beyond a basket of fruit or a bunch of flowers? The Arabs did with less than this. Their religion forbade them to imitate nature or humanity, and they had to content themselves with combinations of lines and colors. And they developed schemes of decoration that outdo anything that European art can show. Few oil paintings could stand the competition of a Persian rug or an India shawl. But are we to forgo the intellectualized art of the Christian world for this kind of work? If "The Last Supper," the "Sacred and Profane Love," the "Night Watch," the "Lances," and thousands of other pictures that tell stories or express emotions and thoughts, are merely illustrations, then Illustration is a great art, fully equal to Decoration. Post-Impressionism seems to be the painting of suggestion, rather than of reality of any kind.

In music, too, chaos is stirring; but whether with creation or not, it is too soon to say. The effort is to make music a definite language, to create a sort of musical *Volapuk*. It is possibly within the scope of human ingenuity to assign to each thought or act of man a certain sound which would be its symbol as words are; but the prospect of having to learn this seems an appalling one.

Of the lesser arts, clothing and furniture come nearest to man and influence him most profoundly. We bow to a suit of clothes more often than we do to a man. But modern female dress, being amenable to no law or reason, is beyond criticism, as modern male dress, in its uniformity of ugliness, is beneath it. It may be that the hideous habilaments forced upon men to-day are part of a subtle feminine plan for his subjugation. I remember once reading to a woman that description in Scott's "Kenilworth" of Leicester in his court dress. "Why," she said, "if a handsome man dressed like that were to come into this room, I would get right down under the table." Furniture has hardly less power over our thoughts and feelings. Human beings on an average spend three-fourths of their time within walls, and the furniture and decorations of their rooms must dye their brains and souls. Ugly or unpleasant objects out of doors have no such power to hurt. Nature takes them into her power, the sun redeems them, and as a rule we only notice them temporarily. But to sit day after day in a room with uncouth or squalid surroundings must decivilize.

An ounce of example is worth a pound of preaching. After the dry theories of the preceding sections of the projected book, I would gladden my readers' minds and eyes with concrete models. In literature I would give as many citations, in prose and verse, as might be needed to exemplify the various kinds of style at their best. And I would give an analysis of the greater figures of fiction. In the other arts I would give a few reproductions of the very finest works — though music, being so recondite and esoteric in its visible form, might have to be excluded. Such, I think, would be a pretty useful book.

CHARLES LEONARD MOORE.

CASUAL COMMENT.

A NATIONAL LIBRARY FOR CANADA has long been felt to be needed, and the need has recently been cogently urged in a carefully prepared and apparently unanswerable argument for its early establishment, from the pen of Mr. Lawrence J. Burpee, of the Carnegie Library at Ottawa. "A Plea for a National Library," reprinted from the February number of "The University Magazine," opens with a statement of the manifest deficiencies of the Library of Parliament, proceeds to show that every country comparable in population and importance with Canada has its adequately equipped national library, and closes with a recommendation that a worthy building for library purposes be erected on the site of the present Printing Bureau (the Bureau itself to be provided for elsewhere) and to this building there be transferred, as a nucleus for the desired National Library, all books in the present Parliamentary Library that are not of a legislative character. The possibility, however, is considered of following the model of our own library at Washington and uniting the legislative reference with the more generally useful collection. But this, Mr. Burpee observes, "is a rare combination; one that only the genius of the present Librarian of Congress has made practicable; and one the ultimate wisdom of which is open to question. In most countries the practice is to maintain a national library and a legislative library as separate and quite distinct institutions, each devoted to its own peculiar functions." With such unimportant countries as Costa Rica and Honduras rejoicing in national libraries of their own, it is no wonder that Canada, vast territorially and increasing rapidly in population, should be regarded as in a shameful position with no worthy institution of the sort. That its dependent political status is partly answerable for this, seems more than probable.

* * *

HOW OUR COPYRIGHT LAWS IMPRESS AN OUTSIDER can be pretty accurately surmised by any one gifted with moderate intelligence and a little imagination. Nevertheless an occasional reminder of the ridiculous figure we are cutting in the world of letters by reason of our absurd interpretation of the rights of literary property may serve to give a salutary sting to our sense of shame, and finally to arouse us to the pitch of amendment. "The Author" (London), noting its receipt from the Congressional Library of a communication to the effect that on the 8th day of December there was issued by President Taft a proclamation under which Germany and America are entitled to reciprocal benefits under the American and German copyright laws, goes on to say: "It is to be hoped that with the extension of these reciprocal rights the United States will see their way finally to join the Berne Convention, and deliver themselves from the shackles which make them at present the laughing-stock of civilized nations as far as copyright is concerned." The same writer, referring to the late copyright agreement adopted by the Pan-American Congress at Buenos Aires, continues: "If the Pan-American Union can be completed, with the participation of the United States, the next and indeed final step should be the consolidation of the International Copyright Union in one body of world-wide relationship, like the Universal Postal Union." On the whole, the civilized world, and we with it, however sluggishly, are moving toward better things in this matter of copyright legislation; but the distinction of covering the rear instead of leading the van in this march, is not enviable.

* * *

THE ADVENT OF "MARIE-CLAIRE," in English dress, is heralded as nothing short of a literary event, even as its original appearance in French was hailed with enthusiasm by the book-world of Paris. "The greatest novel that the present century has yet produced," declare its most passionate admirers, just as the entranced readers of the interminable "Jean-Christophe" made the same assertion regarding M. Romain Rolland's masterpiece. The name of the author of "Marie-Claire" will presently be as familiar to us as that of M. Rolland. Mlle. Marguerite Audoux, dressmaker, was thirty years old before opportunity combined with lifelong inclination to make her an artist in story-telling as well as in women's costumes. Some would perhaps deny that art is to be found in her naïvely realistic and impressionistic chronicle of Marie-Claire's by no means thrilling experiences; but if the highest form of art is that which conceals art, even though the concealment be instinctive, Mlle. Audoux must be called an artist. Autobiography, touched with the kindling glow of imagination and penetrated with insight, seems to form the substance of "Marie-Claire," though only her intimates can pretend to trace a rough boundary line between what is assured fact and what is the product of creative fancy. M. Octave Mirbeau stood sponsor to the work in its original shape, while Mr. Arnold Bennett renders a like service upon the book's publication in England and America in Mr. John M. Raphael's translation, and supplies it with an interesting biographical introduction. The reader is likely to be almost as much interested in Mr. Bennett's account of Mlle. Audoux as in her history of Marie-Claire.

* * *

A RECORD OF RECRIMINATION fills a number of pages of Part II. of the Fifth Annual Report of the Carnegie Foundation for the Advancement of Teaching. The first part is devoted to the business of the year,—the granting of pensions, the placing of additional universities and colleges on the "accepted" list, the publications of the Foundation, etc.,—and the second and more interesting part to the interrelations of colleges and secondary schools, and the general character of the training our students receive, with comments (largely adverse) from business men and from the Oxford tutors who have

been questioned by President Pritchett on the educational equipment and the intellectual ability of our Rhodes scholars. A decided lack of harmonious coöperation between fitting schools and the colleges appears to exist, and neither party shows any eagerness to shoulder the blame. On the contrary, some frankly uncomplimentary things are said by high-school teachers concerning college professors and their aims and methods, and *vice versa*. Then the outsider is called upon for testimony, and he says, "A plague o' both your houses!" In other words, the business man, with a need for young helpers of energy, sagacity, initiative, and persistence, fails to find that either our secondary schools or our colleges impart to their students the qualities he most desires. The Oxford authorities praise the American student's natural ability, but criticize his previous training, his superficiality, and his disinclination to concentrate his attention and grind away unremittingly at an appointed task. Some suggestions toward remedying the existing defects in our school and college system are made by the President in closing this part of his report. Part III. is devoted to brief biographies of recently deceased beneficiaries of the Foundation, and the Treasurer's annual statement follows. . . .

A LIBRARIAN, POET, AND HUMORIST, a lover of his kind and a philosopher with much shrewd insight into the homely realities of every-day life, Sam Walter Foss, who died at his home in Somerville, Mass., Feb. 26, in the fifty-third year of his age, had won the hearts of his community and also had made a place for himself in the affection of the larger world that read his volumes of verse or listened to his own public readings of his poems. Born of poor parents on a New Hampshire farm, and forced to work his way through school and college, he had acquired a grit and energy that stood him in good stead when at the age of twenty-five he, with a friend, revived the Lynn "Saturday Union" and for four years kept it alive and moving. "The Yankee Blade," of Boston, was his next journalistic enterprise, and the fame of that sprightly publication became little short of national. Editorial work on the Boston "Globe" followed in 1894, and thenceforward Mr. Foss devoted much of his spare time to the preparation of the poems that were to be his best-remembered contributions to literature. "Back Country Poems" was published in 1894, "Whiffs from Wild Meadows" in the following year, "Dreams in Homespun" in 1897, "Songs of War and Peace" in 1898, and "Songs of the Average Man" in 1907. Mr. Foss became librarian of the Somerville Public Library in 1898, and was chosen president of the Massachusetts Library Club in 1904. There was something of Poor Richard's homely wisdom and a touch of Holmes's flashing wit in this philosopher-poet, who at the same time was always and unmistakably Sam Walter Foss.

THE MORBID SENSITIVENESS OF SOME NOVEL-READERS almost passes belief. The monomaniacal musician who a few weeks ago murdered David Graham Phillips, because the violinist chose to fancy himself portrayed in unbecoming guise in one of the novelist's characters, furnishes a conspicuous instance of this touchiness. Recent reports from London tell of an actor's suit for damages against a fiction-writer because a certain personage in a serial story chanced to bear the very name (in full) of the sensitive actor. The writer's sworn asseveration of previous ignorance of the actor's existence was not received by the court in mitigation of the offense, and damages were awarded. The editor of the London "Book Monthly" recalls in this connection the similar surprising experience of Mr. Pinero in the troublesome uprising of an actual and indignant Mrs. Ebbsmith soon after "The Notorious Mrs. Ebbsmith" had appeared on the stage. As a matter of fact "Mrs. Ebbsmith" was explained as a sort of inverted imitation of the name of a certain Mr. Flood Jones. All the world has heard of Mark Twain's fictitious colonel of wonderful name who disconcertingly presented himself in the flesh to embarass the innocent author and prove that truth is at least as strange as fiction. Though the novelist take the wings of the morning and dwell in the uttermost parts of his imagination, in quest of impossible names, yet is there no assurance that he has transcended the limits of actual nomenclature.

. . .

THE LIMITED EDITION has its place in the world of books. It appeals to the lover of things rich and rare and withheld from the ordinary mortal, and sometimes wholesomely ministers to the æsthetic sense even though it may occasionally also feed the self-complacency of the purse-proud. The relation of the limited edition to the public library is another matter. The library's book-fund is a trust fund, commonly collected from the pockets of the people, and to be spent for the best good of the people. In the lately-published "Proceedings of the Second Annual Meeting of the Pacific Northwest Library Association" occurs this passage from the address of one of the speakers: "Limited editions have no place in a library's economy and should be shunned altogether unless picked up cheaply as remainders or at second-hand. . . . If the buyers of these limited sets follow the book market, do they not become discouraged when, after a few years, they find these rare sets thrown on the market as remainders at from one-fifth to one-tenth the price they paid? Yet the next time they again fall victims." Only a work of real merit, unprocurable in a cheaper form and not likely to be soon reprinted, should be bought in a limited edition by the public library. Of course the host of *de luxe* humbugs in book form, which batten on the illiterate rich, should be shunned with contempt and loathing by private purchasers and libraries alike.

Two new Academicians have been elected to the French Academy. They are M. Henry Roujon and M. Denys Cochin, concerning both of whom flattering reports are now in circulation. Born in the early fifties, they have both had time to make reputations for themselves. That of M. Roujon rests chiefly on his volumes of "chroniques" or short essays ("En Marge du Temps," "Au Milieu des Hommes," "Dames d'Autrefois," etc.), and on his connection with the Academie des Beaux-Arts, whose permanent secretary he became seven years ago. His style as a writer is blithe and brilliant, with a touch and go peculiarly French. M. Cochin appears to be rather more solid and serious in his make-up. First and foremost he is a Catholic, we are told, and after that he is a statesman, an orator, a scientist, an art-lover, and a collector of fine paintings. As long ago as 1893, after twelve years of municipal service, he was elected to the Chamber of Deputies, where his speeches have become famous for their combined simplicity, clearness, precision, and sober elegance of style, all touched with the fervor of intense conviction. Besides his mastery of religious questions, he is an authority on foreign relations, and he plays no unimportant rôle in French parliamentary proceedings.

* * *

The "Orchard House" at Concord, where the Alcott family once lived, and where "Little Women" was written, is standing to-day, in general appearance much as of old, but deserted and subject to the ravages of time. The Woman's Club of Concord is now interested in the preservation of the historic dwelling, which can be bought, with sufficient land adjoining, for eight thousand dollars. Some further amount would doubtless be required for repairing and maintaining the building as an Alcott memorial. Its present aspect, with windows boarded up, doors closed, and the dilapidation of an unhonored old age beginning to make its melancholy appearance, is saddening to the summer tourist and pathetic to all who cherish in fond remembrance the name, the history, and the achievements of Bronson Alcott and (more especially) his gifted daughter. In the closing words of a public announcement signed by the officers of the above-mentioned association, "the Concord Woman's Club appeals to all lovers of Miss Alcott to help by contributions, large or small."

* * *

Count Apponyi and Kossuth are naturally thought of together at this time, when the former is visiting our country and addressing enthusiastic listeners from the same Faneuil Hall platform where, nearly fifty-nine years ago the great Hungarian patriot well remembered by our fathers and grandfathers, if not by us, spoke for the cause of freedom amid such plaudits and cheers as had scarcely ever before been heard in that cradle of liberty. An agreeable reminder of that triumphal progress of Kossuth's through the North Atlantic States may still be seen in many large public libraries, and in not a few private ones, in the shape of a handsome volume published by John P. Jewett & Co. of Boston for the benefit of the Hungarian cause, and entitled "Kossuth in New England." Of course this is but one of the many publications attesting the popular interest in the Hungarian hero. The handy little biographies of the man issued at that time to gratify a very general and not unpraiseworthy curiosity are now nothing but literary lumber, but they serve as evidence that hero-worship in America was then of a fervor seldom or never equalled since.

* * *

The humanities in France lost prestige to a considerable extent some years ago when the higher education of the country underwent a reform in favor of science studies. But now there are encouraging signs of a turn of the tide once more toward the neglected classics of Greece, Rome, and France itself. Among recent advocates of this reform appears the review "Les Marges" (edited by M. Eugène Montfort) in a petition to the Minister of Public Instruction. The petition, to which signatures are being solicited, calls attention to the decrease of general culture noted by observers whose opinion carries weight, and goes on to say that "convinced, like them, that there is an intimate connection between the study of the ancient languages and the persistence of the French genius, we have the honor of calling your benevolent attention to the necessity of a revision of the curricula of secondary education elaborated in 1902, which have well-nigh abolished the study of Latin in the lycées and have also diminished deplorably the study of French."

* * *

The Carlyle house at Ecclefechan, where Thomas Carlyle was born, has been bought, says a London literary correspondent, by a London syndicate, and is to be preserved as a Carlyle memorial. The humble cottage has had a succession of tenants since it first became an object of interest to the literary world, and it has been visited by hundreds of tourists, notably American tourists, in Dumfriesshire. Henceforth the sight-seer may have to pay a small admission fee, which will make him value more highly the privilege of inspecting the birthplace of the greatest of Victorian men of letters. But that a "syndicate" (ominous name) should turn to commercial account the hero-worshipper's eagerness to render this act of homage, seems not exactly in harmony with the fitness of things.

COMMUNICATIONS.

A WORD FOR ACROBATIC ART.

(To the Editor of The Dial.)

The editorial on "Stage Children" in your issue of March 1 was sane and pointed, and so of course I agree with its conclusions and commend its spirits. One sentence, however, which was clearly interjected, as it bears little relation to the rest of the argument, serves as

an excuse for this communication. The editor disparages "a law which places trapez tricks and Shakespearean fairies under the same ban." And so, indeed, would I, though not as he would seem to. I take it that, as quoted above, "trapeze tricks" stands for the practice of the art of acrobatics and "Shakespearean fairies" stands for the practice of the histrionic art, and I for one should dislike to see subjected to the operation of the same laws or rules of criticism an art in the expression of which the mind of the practitioner is of necessity swayed and controlled by the very essence of rhythmic beauty to the exclusion of all else, and an art in the exercise of which, even in its highest flights, the thoughts of the practitioner may be far away in realms fair or foul, while in present word and gesture he reaches the consummation of his art. I say this to disparage no art; but consider, please, if it has no moral bearing. There is in the art of the acrobat not one sensation inducing to impurity in thought or act, not one ideal that is not lofty. One has no need to censor this work to determine if it be detrimental to the morals of the child actor or to the adult player or to the susceptible audience. As to the danger to life and limb, any active boy between six and sixteen years of age takes more chances and runs greater risks of getting hurt that does the child acrobat. Restraint should be placed upon foolhardy acts as upon immoral plays, but not for the same reason. A fracture of a youthful limb, though not to be courted, is more easily healed and sooner forgotten than is the open sore which evil impressions leave upon the youthful mind. The life of the acrobat must necessarily be one of self-restraint; the child of the acrobat is reared with his father and mother and as they were, and the gaities of life do not lure him. His work is glorified play to him, and it is not tainted with selfishness or vanity. I have some conception of the meaning of the art of the actor and of the art of the acrobat. I have dabbled a bit in each since my earliest youth, and have studied their bearings and their relations to the other arts. They are corollaries of the great rhythmic art of architecture to which I have given the service of my life, and it is from my standpoint of student and practitioner that I speak. Please, Mr. Editor, do not disparage the purest and loftiest and most abstract of the arts of rhythmic motion or lightly place it under the ban.

IRVING K. POND.

Chicago, March 10, 1911.

WORDS AND THEIR WAYS.

(To the Editor of THE DIAL.)

It is wonderful how one can go on reading for years — "with the spirit and with the understanding also" — and without knowing the exact meaning of every word. I am one of those for whom "misled" was for years a word of mystery. I had a vague feeling that it meant a conglomeration of evil things, for I had read of a misled person, in my early days, who seemed to answer to this description. When at last I looked it up in the dictionary, I was wiser, it is true; but I lost a word which had been more "blessed" to me than "Mesopotamia." No other word has ever had quite the same thought or content for me as the one whose meaning I so long misunderstood.

CHARLES WELSH.

Scranton, Pa., March 7, 1911.

The New Books.

NEW LIGHT ON BROWNING'S PERSONALITY.*

It does not always happen that those who have known a man in the "dreary intercourse of daily life" are the ones who truly know him best. The circumstances that shape a man's conduct, direct his thinking, determine his utterances, are often obscure to his neighbors. A view in perspective is sometimes better than one at close range.

When Robert Browning died, twenty-one years ago, it seems to have been assumed that his personal friend, Mrs. Sutherland Orr, would be his most competent biographer. Accordingly, much material was placed in her hands, and in a little over a year her book was published. It was a storehouse of valuable data, for which we were then and must always be duly grateful. But, as was noted by the present reviewer (THE DIAL, 1891), Mrs. Orr failed signally to show Browning amid the currents of thought of his time, to reveal how he influenced them and was influenced by them. This, to the poet's lovers, seemed to omit a very vital characteristic of his writing. Another cause of disappointment in Mrs. Orr's work was her failure to trace the connection between the poet's life and the poet's work. Hers was a cold piece of biographical writing, and it left the reader cold. Since then, many able and eloquent pens — such as those of Symons, Herford, Dowden, etc. — have given us illuminating and sympathetic studies of Browning; but these have been interpretations and criticisms, rather than biographies. Without much attempt to collate new sources of information, they have accepted the data at hand as sufficient.

But the lapse of twenty years has brought to light many new and original sources to which Mrs. Orr had no access — notably the two volumes of "Letters of Robert Browning and Elizabeth Barrett Browning"; Mrs. Browning's two volumes of Letters, collected by Mr. Kenyon; "Robert Browning and Alfred Domett," by Mr. Kenyon; besides four volumes of the poet's letters to various persons privately printed by Mr. Wise, and the unpublished diary of Browning's earliest and closest friend, Alfred

*THE LIFE OF ROBERT BROWNING. With Notices of his Writings, his Family, and his Friends. By W. Hall Griffin and Harry Christopher Minchin. Illustrated. New York: The Macmillan Co.

Domett, better known as "Waring" or "the friend over the sea."

These new materials, together with the recollections of many of Browning's surviving friends, were in the hands of Professor W. Hall Griffin, who had in view the writing of a more complete and definitive life of Browning than had yet appeared. For many years the poet's writings had been a principal subject of Professor Griffin's thought and study. Moreover, he had been at great pains to identify the sites of Browning's early homes in South London; thence he had followed him to Asolo and to Florence, and had gone on pilgrimage to numerous cities and regions that had been the poet's home in summer wanderings or in winter sojourns. At many of the lesser known places — such as La Saisiaz, Arezzo, Asolo — he made charming photographs.

But when the work was little more than half finished, Professor Griffin died, and his manuscript and notes were transferred to other hands. The book, as we have it now, is completed and edited by Mr. Harry Christopher Minchin, who offers it "not as a study of the life of Robert Browning seen through a temperament, but a record based upon a sympathetic review and interpretation of accepted facts." In the main, it may be said, this intention has been well carried out: we do get a clearer conception of Browning's character and bearing than before; some of the old misapprehensions are removed; there is not a little of fresh revelation concerning the poems, in their origin, growth, and reception by the public. Particularly delightful is it to make a closer acquaintance with the Camberwell household — that united, harmonious, and intellectual family of four persons, where Robert Browning grew up, an only son.

A knowledge of the early home-life is particularly essential in Browning's case, since there, to all intents and purposes, he acquired his whole literary education. His school-life counts for very little; of college drill he had practically none; but he read continually and voraciously in the library of six thousand volumes in his own home — a library collected by Robert Browning senior, nominally a business man, but with "the scent of a hound and the snap of a bull-dog" for any old or rare volume. No wonder that with such an encyclopædic father, and with unlimited browsing among such books, the poet acquired a very pronounced liking for out-of-the-way learning and out-of-the-way people, — Paracelsus, Sordello, a Roman murder case of the year 1698, to say nothing of "Parleyings" with a lot of dead-and-gone and always little-known worthy gentlemen. To account for the "supremely passionate nature" with which he credits himself, we must look further back than this serene household, to the first of the three Robert Brownings, the irascible grandfather.

For the boy's artistic nature, the means of self-education also lay close at hand. Dulwich was only two miles away, and the Dulwich Picture Gallery was then the best collection of pictures open to the public in England. Older by twenty-four years than the National Gallery of London, it contained three hundred and fifty paintings of a very representative character. The "green half-hour's walk" across the meadows between Camberwell and Dulwich led often to this gallery, and the boy, even before he was in his teens, sitting long before one or another of these paintings, learned to know and love pictures almost unconsciously.

Also, without leaving his suburban home, he gained that knowledge of musical theory that helped him to set songs to music, to compose fugues, and emboldened him before he was twenty-one to contemplate writing an opera. A neighbor living in an adjoining street was his teacher; but this neighbor was no less a personage than John Relfe, musician in ordinary to His Majesty, and considered one of the best piano-teachers in London.

Passionately fond of the theatre, the young Browning found means to see Edmund Kean in his principal *rôles*, while that distinguished actor was playing at Richmond what proved to be his last engagement. Although Camberwell was ten miles away from Richmond, the distance was made on foot both ways, young Browning and his favorite cousin James Silverthorne returning after the performance of the play through the country lanes in the early hours of the morning. Epoch-making occasions truly, since it was seeing Kean in the part of Richard III. that inspired Browning to the composition of his first poem, "Pauline." We know this on his own authority from a pencil note in his own hand written in a copy of "Pauline" now preserved in the Dyce and Foster collection of the South Kensington Museum. It is the veritable copy sent to John Stuart Mill for review; and in it he wrote, also in pencil, the notice which he sent first to "The Examiner" and then to "Tait's Edinburgh Magazine." It was rejected by the editors of both of these publications, and had remained

unprinted, we believe, until it appeared in THE DIAL of 1901, when the present reviewer was kindly allowed by the Museum authorities to make a copy of it. It had then only recently come into the Museum's possession. We are glad to see this highly interesting memorial of two such men as Browning and Mill now given to the public in the pages of a book.

Altogether, it is a vivid and charming impression that this volume gives us of a richly-endowed nature that has been allowed to grow. No effort seems to have been put forth to make Browning something other than he naturally inclined to be; the tendencies of his boyhood are visible, sanely and fruitfully developed, in his maturity; always the words he put into the mouth of Fra Lippo Lippi seem to have been true of himself:

> "The world's no blot for us,
> Nor blank; it means intensely and means good;
> To find its meaning is my meat and drink."

But "Pauline" had to be privately printed, and gained little recognition, most of that little being distinctly unfavorable. Yet surely it must be too sweeping to say that "not a single copy of his poem had been sold," though doubtless it is true that "a bale of unbound sheets was destined to be sent home by the publishers." With the next poem, "Paracelsus," it was different; and the older poets—Landor, Wordsworth, Talfourd—honored themselves and him by inviting him to a dinner in which the toast to the "Poets of England" was associated with the name of the author of "Paracelsus." But there is less that is new about this period, because we already knew much.

With "Sordello," the next poem, the situation is different. The story of the evolution of this poem and the circumstances attending its production has never been recounted as fully or as well as we now have it. The poem was cast and re-cast many times, and its publication long delayed by such untoward happenings as the earlier appearance of another poem on the same subject, the modification of the Sordello legend suggested by Browning's visit to Venice, the introduction of a new love element, the portrayal of a spiritual conflict of a different character from the one first contemplated. Dante's influence over the poem is traced, and is shown to be more immediate and fundamental than has been usually recognized.

Of great interest is the chapter on "Browning and the Drama." We are shown the degradation of the English stage in the thirties, the lack of good dramatists, and the repeated but somewhat disappointing results of Browning's efforts to redeem the stage and to elevate the literary repute of England. But the poet had too little practical knowledge of stagecraft to make a good playwright. "Colombe's Birthday" remained unacted for nine years. After this, he ceased to write for the actual stage, although his poems continued to be, as he himself said of them, "always dramatic in principle."

Midway in the volume we come upon that momentous hour in Browning's life—the meeting with Elizabeth Barrett, on the 20th of May, 1845. Her picture as a girl is given in a full-page plate, made from a sketch by her sister, Arabella Barrett. It shows a plump round face, long curly hair parted on one side, and features of very great regularity, beauty, and vivacity of expression. Pictures of Mrs. Browning in later life reveal so plainly the influence of the sickness and suffering from which she was never wholly free after her thirtieth year, that it is a pleasure to see this healthy, alert, almost mischievous, but at the same time earnest and thoughtful, face. Apparently she was about twelve years old at the time this sketch was made.

The story of the courtship under adverse conditions, the quiet wedding in St. Marylebone Church with only two witnesses, and the flight to Italy, is contained in a single chapter. During all this time, it is to be remembered that the society which surrounded them did not consider Browning a great poet, nor the equal of Mrs. Browning. Six years after her death he wrote (1867) to Mrs. Millais, "I am the most unpopular poet that ever was." We all know his apostrophe to the British Public,—"Ye who love me not." But the very volume in which this apostrophe occurs—"The Ring and the Book" (1868)—changed the whole attitude of that public. If it was not exactly captured, it was at least forced to acknowledge that English poetry had been enriched by a new masterpiece, the roll of English poets lengthened by the addition of the name of Robert Browning.

For the story of the remaining twenty years of Browning's life the biographer has drawn upon a very large number of sources—letters, memoirs, conversations, published and unpublished, with the result that we feel we are getting a fuller presentment of the whole man, "in his habit as he lived," than has been given us before. We are told that

> "He had a horror, carried almost to excess, of assuming anything like a bardic pose; indeed, he seemed, in general society, anxious not to be reminded, or to

remind others, that he was a poet. But in moments of noble enthusiasm of which a few were witnesses, when he would move a listening group to tears by his reading of 'Andrea del Sarto,' or would recite with fire Smart's 'Song to David,' or his own 'Thamuris Marching,' then indeed the disguise or armor of daily life fell from him, and the true poet was revealed.

"He was never unduly elevated by his own achievement . . . The corollary of this attitude was a generous appreciation of the work of other poets. He never wavered in his assertion of Tennyson's supremacy . . . When William Morris's 'Defence of Guenevere' appeared in 1875, Browning wrote of it enthusiastically to Mr. W. M. Rossetti: 'I shall hardly be able to tell Morris what I think and re-think of his admirable poems, the only new poems, to my mind, since there's no telling when.' He was always eager to encourage new practitioners, where he could discern promise . . . Among the last of his letters which have been preserved is one addressed to a lady who had submitted to him her verses in manuscript, in which he assures her, in words borrowed from one of her own poems, that 'There is room in the blue for a new song-bird.'"

We all know the unconquerable spiritual optimism that dominates Browning's poetry; it is gratifying to find that it was also his most salient characteristic as a man. Throughout his life, he did indeed

"Hold on, hope hard in the subtle thing
That's spirit; though cloistered fast, soar free."

Instinct impelled him to invest every human interest in its appropriate poetic garb. That language did occasionally succeed in getting the upper hand of him, must be granted; but in his highest efforts, language is his servant—the servant of his great and creative nature. To the lovers of Browning as a poet there is no shock in becoming more intimately acquainted with him as a man.

Appendix A gives a list of five poems headed "Shorter Poems by Robert Browning not included in any edition of his Works." This statement is true only if the words "by him" are inserted after "included." They have been for many years accessible through both the "Camberwell" and the "Cambridge" edition of Browning's works, published in America. But in this, as in other matters, the biographer ignores entirely the labors of American editors and publishers. To an American reader, it is somewhat amusing to find that in making a quotation from Dr. H. H. Furness, the author considers it necessary to add, "eminent as a Shakespearian scholar"; and to follow the mention of Charles Sumner with the description, "an American statesman."

The second appendix contains a very valuable document, translated from an Italian manuscript found in 1900 in the Royal Casanatense Library in Rome. The manuscript deals with the same "Roman murder-case" that Browning found in his "square old yellow book" in Florence; it has much in common with the information in that book, but supplements it in various ways and is the best prose account of the whole case that is known to exist. This, also, has been previously published in America, in a translation made by Mr. Hodell. Browning never saw this document, hence it is almost startling to find in it so many similarities with thoughts and incidents that grew out of his poetic imagination.

No less than eight portraits show how Browning looked at different ages, two or three of which we do not remember to have seen before. Fourteen photographs, mostly of landscape or scenery, made by Professor Griffin himself, are both beautiful and interesting. Careless proofreading has left some errors in spelling underneath certain pictures, as "Annunciata" for Annunziata, "Feode" for Fede, etc., though the same words are correctly given in the index.

ANNA BENNESON MCMAHAN.

PROBLEMS OF RACE ADJUSTMENT.*

The contact attrition and final relations of the various races of mankind constitute the one all-embracing problem of modern civilization. Two bold and comprehensive attempts to grapple with the world-wide problems of race adjustment are presented in two recent volumes, "The Negro in the New World" and "The Conflict of Color." The two volumes are devoted to the same general object, although the one is world wide, while the other is hemispheric, in scope. The one last named deals, in separate chapters, with the yellow and brown and black races in their relations to the European; while the former is concerned only with the African and the Caucasian in the New World. There are many points of agreement in the two works, as well as striking divergencies. "The Negro in the New World" is the production of a scholar, with broad historical knowledge, long tropical residence and experience, wide observation, a scientific spirit, and a philosophic turn of mind. On the other hand, "The Conflict of Color" is the attempt of an impatient publicist to promote a programme, with reliance upon race antipathy as

* THE NEGRO IN THE NEW WORLD. By Sir Harry H. Johnston. Illustrated. New York: The Macmillan Co.

THE CONFLICT OF COLOR. The Threatened Upheaval throughout the World. By B. L. Putnam Weale. Illustrated. New York: The Macmillan Co.

the chief dynamic. The authors are alike unmitigated materialists, and place as full and final reliance upon the concrete and practical factors of power in the final settlement of things as if they were dealing with the parallelogram of forces. They casually waive aside all restraints of conscience and the higher sanctions of religion. Sir Harry Johnston ventures the judgment that the Negro may in time rise to a position "of all-round equality with the white man"; while Mr. Weale passionately espouses the age-worn dogma that he "cannot rise in the scale beyond a certain point." Both books lack the cohesiveness of consecutive and integral treatment, due to the fact that the collected articles first appeared as scattered magazine essays.

"The Negro in the New World" narrowly misses being a monumental treatise in the field traversed. In the wide range of historical, scientific, and sociological knowledge, in firmness of grasp upon every essential feature of race relations during the last four centuries, it easily ranks among the first, if not itself the first, of books on the subject. Its faults are incident to the manner of its making. "The rolling stone gathers no moss" because its perpetual rolling does not give the spores the requisite time to take lodgment and reach structural maturity. And so the globe-trotting sociologist is not likely to formulate a seasoned philosophy. Successive impressions are not given time to ripen into positive opinion or settled knowledge before others are superimposed, making a composite rather than a positive photograph. The sociological sojourner is always prone to hasty preachments, and is not willing to let his impressions convey their own lesson. The value of an impression is proportional to the nature and quality of the object impressed; it may be made on mud or on marble. But the value and convincing power of a reasoned philosophy is independent of the medium by which it is conveyed. This book is a conglomerate of facts, historical and actual, and of impressions and preachments. The author also reaches general conclusions from an insufficient induction of particulars. Single impressive incidents are magnified out of proportion to their inherent importance. For example, the author was so profoundly impressed with the work of Hampton and Tuskegee, involving some 2500 pupils, that he confined his treatment of Negro education almost to these two foundations, with barely a word concerning the other Negro universities and colleges with ten times as large a number, or the great system of public schools with an enrollment of over a million.

The plan of the book is excellent. The general conclusions, as set forth in the preface, are underpinned by subsequent chapters devoted to a detailed recital and analysis of history and actuality. There are several good maps and numerous excellent photographic illustrations. The first chapter is devoted to a labored effort to show that the Negro belongs to a sub-species of the *genus homo*. The general reader will glance at the pictures as he flits through the pages, but will pay little attention to finely and profoundly drawn ethnological analogies. However fascinating the discussion of the "os calcaneum" and the "plica semilunaris" may be to the scientific student, it makes the general reader somnolent.

The bulk of the book is devoted to a historical and present account of slavery under the several European powers, and of the present position of the descendants of the African captives and their European captors in the West Indian archipelago and in the two continents of the Western world. These chapters give the book its permanent importance and value. Indeed, if these chapters were disengaged from what precedes and what follows, and bound in a separate volume, the weight of its authority would be greatly enhanced. The observations, impressions, and conclusions, concerning the present-day Negro in the United States cannot be said to be in any marked way superior to those of several other writers, except that the author shows throughout an inveterate hatred of cruelty and oppression, a genuine sympathy for the weak and overborne, and a fine sense of fair play.

In "The Conflict of Color," Mr. Weale approaches his subject from the standpoint of a passionate advocate defending a dogma, rather than a philosopher in quest of the truth. His general proposition is that the white race has been vouchsafed eternal dominion over the "lesser breeds" of men, yellow, black, and brown, and that this dominion must be maintained though the heavens fall. With picturesque and dramatic portrayal, he proclaims imminent world-wide revolution unless his programme is followed. He holds a brief for the white race in general, and for England in particular. In this threatened struggle between white men and non-white men, "it is flesh and blood which forms the true barrier." The dominant forces of the world are physiologic

and not psychologic. Of course the inate everlasting superiority of the white man is assumed — a superiority which, it is declared, exists even after death. We read: "The vigorous white man even after death possesses a certain majesty of form — a certain resolution — which is totally lacking in the rice fed Asiatics." Shakespeare tells us that "Imperious Cæsar, dead and turned to clay, might stop a hole to keep the wind away." Mr. Weale thinks that even the dust of the European is of a finer quality than that of other men. Separate chapters are devoted to the yellow, the brown, and the black factors of the problem. The final conclusion is reached that the peace of the world depends upon a nicely calculated balance of power among these elements, the white man holding the scales, and England taking heed that the balance is true. Of course the Negro is accorded the lowest position on the scale, from which he "shall be lifted nevermore" according to Mr. Weale's dismal philosophy. On this point the author is devoid of originality. He adopts the same hoary dogmas that have been bandied about the world every since the oldest son of Noah took advantage of the bibulous proclivities of that ancient patriarch. The black man is something apart—"something untouchable." Along with received doctrines and animosities, the author falls into traditional inconsistencies on this subject. "The anxiety to preserve race-purity is a natural and a commendable one; it is one of nature's most zealously guarded laws." This we read on page 280; five pages further on we note: "How to keep races pure from his [the Negro's] contact will then certainly be an acute problem; for as he scatters far and wide, he will leave — in spite of all precautions — some traces of his blood." The writer must have forgotten his premises before reaching his conclusion, within the space of four pages. What need is there of precaution to enforce nature's "most zealously guarded laws"? How is it that nature allows her laws to be set aside, even in spite of the vicarious assistance of precautionary human prudence? A casual visit to Rio de Janeiro, Brazil, or to Richmond, Virginia, would surely convince Mr. Weale that for some centuries nature has been a great laggard in enforcing her own zealously guarded laws.

Mr. Weale has also imbibed the traditional intolerance of spirit. Such expressions as "pulpit orators," "arm-chair philosophers," "ardent evangelists," and "the individual who refuses to see things as they appear to the mass of his countrymen, and who simply argues academically on all so-called color questions, is not worthy of being read," sound quite familiar to the student of pro-slavery literature. The real value of the book from a sociological point of view consists in the display and the interpretation of the statistics of the various races, the potentiality of physical population, and the keen observation that the momentum of racial flesh and blood will probably fix the future bounds of habitation.

Taking together these books which portray this great drama of which the world is the stage and the various races but players, one must feel that their vital weakness is that they both, purposely and in set terms, rule out of account the religious motives which have exercised the highest influence on human conduct throughout all history. It is, indeed, rather fashionable in present-day philosophy to ignore religion as a practicable sociological factor. Sir Harry Johnston avows that religious traditions are not of the slightest practical utility in the Negro world of to-day. Mr. Weale declares that "religion has little to do with the standard of living; religion has still less to do with the balance of power; and it is these things alone to-day which have a paramount racial importance." Again, Sir Harry avers: "Given the same temptation and the same opportunities, there is sufficient of the devil left in the white man for the three hundred years of cruelty of Negro (or other) slavery to be repeated, were it worth the white man's while." This is the severest indictment drawn against the claim of the Christian religion to assuage the inherent deviltry of man. The Christian conscience of this continent cannot allow this indictment to stand unchallenged. We need not be surprised, after this, at Sir Harry's final statement: "Money solves all human difficulties." "The one undoubted solution of the Negro's difficulties throughout the world is for him to turn his strong arm, his sturdy legs, his fine sight, subtle brain, deft fingers, and rapidly developed brain, to making money." This doctrine is of the earth earthy. The gospel that is based upon the dollar as the highest common divisor of values can never solve problems which touch the deepest human feelings and passions. The dollar is mighty, but not almighty. The love of money is the root of all evil, says St. Paul; and subsequent history confirms the verdict. It is certainly the cause of "the conflict of color" throughout the world to-day. It was this "cursed love of gold" which brought the African to the Western world to exploit his physical capacities, and

which has carried the European to the ends of the earth seeking what lands and peoples he might devour.

Until there is developed a higher sanction, which transcends the physiological basis of flesh and blood, and the desideratum of the market-place, there never can be peace and good-will among the rival nations and races of men. To bring the world under the controlling sanction of a science and a religion which ignore the prejudices and pretensions of the higher or haughtier sections of the human race is "the one far-off divine event to which the whole creation moves."

KELLY MILLER.

A FRENCHMAN'S STUDY OF THE FRENCH REVOLUTION.*

To all but scholars, the name of Alfred Aulard is almost unknown in America. Readers who are familiar with their Thiers and Carlyle, their Tocqueville and Taine, have never heard the name of Aulard; and yet Aulard has done more to promote the scientific study of the French Revolution than all of the above mentioned gentlemen taken together. Among historians in France, and among special students of the Revolution everywhere, his name is as familiar as the name of Pasteur is to scientists. Students of the French Revolution the world over are preparing a memorial to present to him in commemoration of the twenty-fifth anniversary of his activity as Professor of the French Revolution at the Sorbonne; and at the same time he is being introduced to the American public by a translation of his most important work, "The French Revolution: A Political Study." Verily, fame travels at a laggard pace!

A quarter of a century ago, the city of Paris voted funds to found a chair of the French Revolution at the Sorbonne. The first occupant of that chair — and the present occupant — was Alfred Aulard, known at that time by his work on "The Orators of the Revolution" in three volumes. The first volume appeared in 1882, while he was professor of French literature in the University of Poitiers. It was written from a literary point of view, and in a second edition, published in 1905, Aulard states that were he to write the work to-day he would "conceive it in a more historical manner." He would apply to it "a more rigorous method, a better documentation, making less use of *Mémoires* written after the events, and would refrain more from the judgment of men and their work, aiming at a more objective impartiality." In spite of the literary flavor and method, it was a good work then and is a most useful work to-day. Aulard's reputation as a scholar, however, rest upon something more solid than his "Orators." His selection for the chair of the French Revolution at the Sorbonne has been amply justified by his effective and untiring activities since his appointment in 1886. These activities have been of four kinds: those of the professor at the Sorbonne, consisting of lectures and exercises upon the Revolution; those of the editor of documents relating to the Revolution, of the editor of "La Révolution française," the monthly publication of the "Société de la Révolution française," and of the historian of the Revolution.

Naturally, the work of the professor has helped the work of the historian and the editor, much of what was presented in the lecture room afterwards appearing in the review or in book form. Not the least valuable part of Aulard's work at the Sorbonne has been his success in arousing an interest in research work among his students, and in forming a large group of trained men who speak of him as "le cher maître." If to-day a larger body of scholarly monographic material is being put out upon the French Revolution than upon any other period of European history, much of the credit must be given to Aulard. The "Review" has aroused and kept alive an interest in the Revolution, has supplied a place for the publication of rare documents and short papers and for the criticism of current literature on the Revolution.

Posterity will probably decide that Aulard's most valuable contribution to the study of the Revolution is to be found in his work as editor of source publications, his six volumes of documents on the Jacobins, his nineteen on the Committee of Public Safety, his four on the Consulate, and five on the reaction of Thermidor and the Directorate. A formidable list to place to the credit of one man! Under the same head must be counted his activity during the past few years as a member of the committee engaged in the most important labor of directing the publication of the great mass of documents relating to the economic side of

*THE FRENCH REVOLUTION. A Political Study, 1789-1804. By Alfred Aulard, Professor of Letters at the University of Paris. Translated from the French of the third edition, with a Preface, Notes, and Historical Summary, by Bernard Miall. In four volumes. New York: Charles Scribner's Sons.

the Revolution. If Aulard's productiveness as a historian does not bulk as large as one might expect, the explanation is to be found here. The writer of historical narratives may acquire greater renown than the editor of historical sources, but it is a debatable question as to whether he does a more valuable service to historical truth.

Besides the work recently translated into English, Aulard has written an excellent volume on "Le Culte de la Raison et le Culte de l'Etre Suprême" (second edition, 1904); six volumes entitled "Etudes et Leçons sur la Révolution française," consisting of lectures and articles reprinted from reviews; a large part of the volume on the Revolution (VIII.) in the "Histoire générale," and a volume on "Taine Historien de la Révolution française" (1907), a destructive critical study on Taine's "Les Origines de la France Contemporaine." To my mind, this last work is the most important volume of criticism dealing with a work on modern European history that has appeared in our day. I believe this is a just estimate of the volume, although I do not consider Aulard as critical a writer as some other historians of the Revolution in France and Germany. His success in demolishing Taine was due to the fact that he knew the printed and manuscript sources of the Revolution as no other man has known them; and through the study of Taine's journal and correspondence he was able to show that Taine did not have the time to examine many manuscripts, and did not examine them; that he neglected some of the most valuable of the printed sources, and often blindly followed unreliable sources. That Aulard has made tremendous strides in the knowledge of the critical historical method since the days when he was professor of French literature at Poitiers, will be patent to anyone who compares the first volume of his "Orators" with the studies on Danton in the "Etudes et Leçons" *(quatrième série)*; but an examination of his chapters on "Les Premières Historiens de la Révolution," in the last volume of the "Etudes" (*sixième*), will make clear that he has not fully outgrown the literary point of view nor fully assimilated the historical method. He does not seem to appreciate fully the importance of analyzing a contemporary account, like the "Histoire par deux amis de la liberté," for the purpose of determining the sources of information, of comparing newspaper accounts to ascertain whether or not the accounts are independent, or of proving a fact by the citation of at least two independent witnesses. He knows his sources, and the best sources; but he does not always use them in the most critical manner. Although his historical writing must be ranked high, it cannot be placed without reserve in the same class with the work of such a master of historical method as Leopold von Ranke, for example.

The work just translated and published in four volumes originally appeared in one large volume in French. It bears the title "Histoire politique de la Révolution française," and is already in its fourth edition (1909). It is not a comprehensive history of the Revolution, not even a "political" history in the larger sense; but it is what we Americans commonly designate as a "constitutional" history. Aulard himself states that his aim was "to show how the principles of the Declaration of Rights were, before 1789 and 1804, put into operation by the institutions of the time, or interpreted by speeches, by the press, by the policies of the various political parties, and by the manifestation of public opinion. "In other words," he added, "I wish to write the political history of the Revolution from the point of view of the origin and the development of Democracy and Republicanism." He notes that

> "Democracy is the logical consequence of the principle of equality, Republicanism the natural consequence of the principle of national sovereignty. These two consequences did not ensue at once. In place of Democracy, the men of 1789 founded a middle-class government, a suffrage of property-owners. In place of the Republic, they organized a limited monarchy. Not until August 10, 1792, did the French form themselves into a Democracy by establishing universal suffrage. Not until September 22d did they abolish the Monarchy and create the Republic. The Republican form of government lasted, we may say, until 1804 — that is, until the time when the government of the Republic was confided to an Emperor. Democracy, however, was suppressed in 1795, by the constitution of the year III., or, if not suppressed, at least it was profoundly modified by a combination of universal suffrage and suffrage with a property qualification."

Here is a clear statement of the nature of the work, and of its extreme limit. The whole subject, 1789 to 1804, is divided into four parts — 1789–1792, 1792–1795, 1795–1799, and 1799–1804. These parts do not correspond exactly to the division of the English translation into four volumes, although very nearly so for the first and last volumes. The second volume, although it promises to go of 1795 — to correspond to Aulard's division — goes only to July 1794, to the revolution of Thermidor.

To do this work simple justice, it must be judged by what the writer intended to accom-

plish. If we are disappointed in not finding brilliant pictures of the great days of the Revolution, accounts of diplomacy and war, of economic and financial conditions, of the bloody deeds of the Revolutionary tribunal, and of the vicissitudes of civil war, we have no ground for complaint; these things do not enter into the plan of the work, and Professor Aulard never forgets for a moment what he is writing about. His eye is fixed upon two things: (1) public opinion, and (2) public institutions, studied in their mutual relations and in relation to the Declaration of Rights. Much as Aulard knew about the subject, for some parts of it the conditions are such that no one man can control the source material and formulate conclusions. Where such a situation exists, he calls the reader's attention to it, making no claims to infallibility in knowledge. Although an enthusiastic democrat, Professor Aulard aims to present the truth as he finds it in the sources; and his efforts have been crowned with success. His work is that of a ripe scholar, who has lived with his sources, printed and manuscript, for a quarter of a century, and who sees his subject as a whole. He advances no statement without the support of valuable source material, and he always indicates what this source is, that the reader may control his work. What a mass of evidence often lies behind a single sentence, what an amount of labor has preceded a single cautious generalization, only the initiated can know.

M. Aulard's volume dealing with political opinions and political institutions during the Revolution is a pioneer work, and will doubtless suffer the fate of all pioneer work in being corrected in part by later and more detailed investigations. I think, however, that its final fate will be that of great works like those of Ranke. It will never be fully outgrown. It is grounded upon a study of the sources; the large lines are undoubtedly true, and destined to stand. It is not superficial, *dilletante* work, like that of Thiers and Taine, but sound and scholarly as far as it goes, and certain to be the starting-point for all work of the future on the political history of the Revolution.

The translator has done his work well, producing a vigorous and readable English text. It would not be difficult to pick flaws in it, some due to the translator, some doubtless due to the compositor; but such criticism would be without point. No scholar will go to a translation, if he is doing intensive work; while for the public at large, minor inaccuracies are not important. The work of the editor is less satisfactory than that of the translator. In fact, the results would have been more acceptable if the editor had been less in evidence. It was a great mistake to undertake to supplement such a work as this by matter that would relieve the reader of the necessity of turning to other works for a knowledge of the Revolution as a whole. It would have been more dignified to have presented the translation unadorned, to have left the field entirely to M. Aulard. For, in the first place, the task of supplementing his work by prefaces, biographies, and chronological tables, was an impossible one; in the second place, it was poorly done. It would have been much more to the point to refer the reader to such a work as the volume on the French Revolution in the "Cambridge Modern History," to Lowell's "Eve of the French Revolution," or even to Gardiner's or Mathews's short sketches. Aulard's footnotes have been inconsistently treated, many being reproduced in full, some omitted, and others left incomplete. The translator's own footnotes, many of them incorrect, might well have been omitted. The volumes are well printed and attractively bound, giving a fitting dress to the most important work on the French Revolution translated into English in our day.

FRED MORROW FLING.

DIVERTING DISSERTATIONS ON DICKENS.*

In the Introduction to his "Appreciations and Criticisms of the Works of Charles Dickens" Mr. Chesterton says, with characteristic sacrifice of accuracy to rhetoric, that while he has read "Treasure Island" twenty times and feels that he knows the book, he has, in the case of "Pickwick," "not so much read it twenty times as read in it a million times," and that he seems to find something new in its pages every time he turns them. A goodly number of these fresh discoveries, not only in the work mentioned, but in all its companions as well, are collected in the "Appreciations," which are themselves so many prefaces contributed to a recent edition of Dickens. After the well-known volume on that writer issued by Mr. Chesterton four years and a half ago, it is interesting to note how much fresh inspiration he has derived from his novels; and it is rumored that the end is not even yet, additional

*APPRECIATIONS AND CRITICISMS OF THE WORKS OF CHARLES DICKENS. By G. K. Chesterton. With portraits. New York: E. P. Dutton & Co.

rich veins having been struck by the indefatigable miner since the prefaces were written. We wonder what Dickens himself would have said to all this wealth of interpretation and comment. Had he the faintest suspicion that he was writing books so astonishingly profound in meaning? Did he ever once dream that he was a myth-maker, whose myths it would tax the robust powers of a distinguished twentieth-century critic to render intelligible to twentieth-century readers? "Zounds!" we can perhaps conceive him exclaiming in Shakespeare's language as he now looks down from his immortal eminence on all this pother, "I was never so bethumped with words since I first called my brother's father dad."

Mr. Chesterton's prefatory essay, written for this reprint of his Dickens prefaces, has the attraction of freshness, and merits more than passing notice from the reviewer. In the course of an argument to prove that what have commonly been regarded as caricatures in Dickens's novels are on the contrary very real and natural characters, the author confidently asserts:

"Those comic monstrosities which the critics found incredible will be found to be the immense majority of the citizens of this country. We shall find that Sweedlepipe cuts our hair and Pumblechook sells our cereals; that Sam Weller blacks our boots and Tony Weller drives our omnibus. For the exaggerated notion of the exaggerations of Dickens . . . is very largely due to our mixing with only one social class, whose conventions are very strict, and to whose affectations we are accustomed. . . . For the English, of all nations, have the most uniform upper class and the most varied democracy. In France it is the peasants who are solid [stolid?] to uniformity; it is the marquises who are a little mad. But in England, while good form restrains and levels the universities and the army, the poor people are the most motley and amusing creatures in the world, full of humorous affectations and prejudices and twists of irony. Frenchmen tend to be alike because they are all soldiers; Prussians because they are all something else, probably policemen; even Americans are all something, though it is not easy to say what; it goes with hawk-like eyes and an irrational eagerness. Perhaps it is savages. But two English cabmen will be as grotesquely different as Mr. Weller and Mr. Wegg. Nor is it true to say that I see this variety because it is in my own people. For I do not see the same degree of variety in my own class or in the class above it; there is more superficial resemblance between two Kensington doctors or two Highland dukes. No; the democracy is really composed of Dickens characters, for the simple reason that Dickens was himself one of the democracy."

In further defense of these grotesque characters of the novelist, Mr. Chesterton maintains that they are real because their creator "took the poor individually," whereas "all modern writing tends to take them collectively." He likens the modern picture of a poor man to a composite photograph, "unlike anything or anybody." This and more in the same strain he allows himself to assert in the very face of that gallery of sharply differentiated characters in humble life painted by Mr. William De Morgan — to name no other modern artist in that department of fiction.

From the same preliminary section of this entertaining book we take a short and suggestive summing-up of "A Tale of Two Cities." Further on in the volume the same novel is made the subject of a nineteen-page essay, with some interesting comparison of Carlyle's "French Revolution" with Dickens's tragic tale, and the assertion that "the French Revolution was a much simpler world than Carlyle could understand; for Carlyle was subtle and not simple. Dickens could understand it, for he was simple and not subtle." The nature and purpose of the novel for which its author caught his inspiration from Carlyle are thus interpreted by Mr. Chesterton:

"It was well for him, at any rate, that the people rose in France. It was well for him, at any rate, that the guillotine was set up in the Place de la Concorde. Unconsciously, but not accidentally, Dickens was here working out the whole true comparison between swift revolutionism in Paris and slow evolutionism in London. Sidney Carton is one of those sublime ascetics whose head offends them, and who cut it off. For him at least it was better that the blood should flow in Paris than that the wine should flow any longer in London. And if I say that even now the guillotine might be the best cure for many a London lawyer, I ask you to believe that I am not merely flippant. But you will not believe it."

No one can glance however hurriedly through Mr. Chesterton's book without having his eye caught by innumerable striking guesses at truth, although these guesses are clothed in language that is poles asunder from the timid phraseology of modest conjecture. Every American reader will be glad to learn of Dickens that "all his grumblings through this book of *American Notes*, all his shrieking satire in *Martin Chuzzlewit* are expressions of a grave and reasonable fear he had touching the future of democracy. And remember again what has been already remarked — instinctively he paid America the compliment of looking at her as the future of democracy." In the opening paragraph of the essay on "Sketches by Boz" the author allows himself, not for the first time, to generalize from a single instance, or at most from an insufficient number, and assures us that "the fact is almost unquestionable: most authors made their reputation by bad books

and afterwards supported it by good ones."

If Dicken is as simple as Mr. Chesterton, in a sentence already quoted, pretends to regard him, how strange, as well as fortunate, that this substantial octavo of exegetical essays on the novelist's works should have been called into being! Possibly the agreeable phenomenon is largely due to the subtlety of Mr. Chesterton. At any rate, it is a thought-stirring and at times a protest-evoking volume, and is not likely to put the reader to sleep. At the very worst, one can say of its author what he himself says of Dickens: "If his writing is not amusing us, at least it is amusing him. Even when he is tiring he is not tired." Eight portraits of Dickens, chronologically arranged, increase the interest and value of the book.

PERCY F. BICKNELL.

A NEW STUDY OF CHANCELLORSVILLE.*

In 1894 Major John Bigelow, U. S. A., was assigned as Professor of Military Science and Tactics at the Massachusetts Institute of Technology, and selected the Campaign of Chancellorsville as his subject for a course of lectures. This campaign had been treated, in 1867, by Captain Hotchkiss and Lieut-Col. Allan, both staff officers of the Second Corps of Lee's army, and later by Bates, Dodge, and Hamlin, of the Federal service, not to mention the well-known works of Swinton, Ropes, Henderson, and others. There was, however, room for another book on the subject, as Major Bigelow has well shown. It would be difficult to find a volume on any campaign of the Civil War that has treated its subject more fully, and embellished it with more numerous and excellent maps, so necessary to the intelligent study of military campaigns.

Major Bigelow well says, in his Preface: "There is no comfortable way of reading military history. Whoever expects to follow a campaign reclining in an easy chair, with a book in one hand and a cigar in the other, is doomed to disappointment." I would add that he is doomed also to know little or nothing about the campaign when he finishes the volume. The student must read carefully, with maps spread out before him, and frequently referred to for information; for without them it is not possible to bear in mind the mass of details needed in following a campaign. There is no more interesting study than military history; but the work studied must be worth while, and the writer must be able to grasp the salient points, not to let the details master the situation, not to let the irrelevant obscure the relevant. Also, he should "hew to the line, no matter where the chips fall." Fifty years after the events there is no excuse for maintaining prejudices, for exaggerating the achievements of the one side or depreciating those of the other. That might have been excused some years ago; but the day for such writing of so-called history is gone, and now we want the abiding truth.

The great mistake on the part of the Federal commanders at Chancellorsville was a total misconception of the situation. They got it into their heads that the Confederates were withdrawing, which they had no idea of doing; and it took Jackson's sudden flank attack on their extreme right to correct this fatal misconception. The original mistake was made by Hooker; and Howard did not correct it. Schurz appears to have been the only one of the Federal generals who had a correct idea of what was going on; and he was third in rank on the right, and so was not chiefly responsible. It is seldom that troops on the field of battle are found so unprepared when the thunderclap comes. No troops could have stood their ground under such circumstances. The Confederates had things all their own way until darkness fell upon the scene. Jackson was eager to press on, even in the dark; but the change of the Confederate troops ruined his plan. Lane's brigade had not seen Jackson and his staff go to the front, hence their unexpected return caused the Confederates to anticipate a cavalry attack and to fire the volley which laid Jackson low. Oh, the irretrievable disaster of that volley! But for that, a glorious victory would have been won by the Confederates that night. The next day the situation had changed. Even Stuart's *élan*, with his troopers' loud and joyous refrain, "Old Joe Hooker, won't you come out of the Wilderness?" required hours to win success. Considering the number of Federal troops at hand — three corps really being unengaged — Hooker's failure to retrieve the day can only be attributed to the shock he received by the cannon-ball's striking near him at his headquarters, and to the hesitation of Couch to take command and to give the necessary orders. (See Bigelow, p. 362, *ad fin.*, and compare pp. 477–8; note Doubleday's question and Hooker's answer.)

*THE CAMPAIGN OF CHANCELLORSVILLE. A Strategic and Tactical Study. By John Bigelow, Jr., Major U. S. A., retired. With maps and plans. New Haven: Yale University Press.

Just as Hooker was forced back to his second position, and Lee was ready to attack his lines, a halt was called to the Confederate forces in consequence of Sedgwick's success over Early's Division on the Federal left at Fredericksburg, compelling Lee to suspend his attack and hasten with McLaws's Division to the field at Salem Church. Here was another splendid chance for Hooker to take advantage of the division of the Confederate forces; but he did not avail himself of it. It took Lee all the afternoon to fight the battle of Salem Church, and push Sedgwick back across the Rappahannock at Banks's Ford, which was accomplished by dark, but too late to return upon Hooker at United States Ford and renew the attack. This shows the mistake of Hooker in separating his wings so far that neither could support the other. Either was strong enough to sustain itself, but the respective commanders did not think so. In view of the actual results, how curiously were fulfilled Hooker's General Orders No. 47 of April 30 and No. 49 of May 6, for which there was no excuse!

The unequal numbers of the two armies are seen from Major Bigelow's statements; and so with respect to casualties and prisoners. I have no fault to find with his figures, and consider that he has been eminently fair in his account. Hooker has thrown too much blame upon Sedgwick. While the latter might have moved faster, Hooker might have got along without his assistance if he had had more confidence in himself. It is almost amusing to read the correspondence between the two as given in Dodge's book on Chancellorsville. Each expected the other to prove the *Deus ex machina* who would rescue him from his dilemma.

A word of comment may be given, in conclusion, to the movements of the cavalry in this famous campaign. Neither of the Federal commanders accomplished what was expected of him, and Hooker removed Averill from command, considering him the most to blame. But Stoneman can hardly be regarded as having carried out his orders. It would seem that, having been in chief command, Stoneman bore the chief responsibility; and he could not rid himself of it by telling Averill he turned the enemy over to him. Hooker was to blame for separating himself from his cavalry, as he was for his other grave error of placing his wings so far apart that neither could support the other. Worse than all was his failure to take advantage of two critical situations when the Confederate forces were dangerously divided and exposed to an attack which, if made vigorously and at the right moment, could hardly have failed of success. With a commander of the first military order in place of Hooker, Chancellorsville might have been the Gettysburg of the Confederacy. Hooker congratulated his army on having crossed the rivers and taken position at Chancellorsville, but only then did his troubles begin; for Lee had no intention of resisting the passage of the rivers, any more than when Grant crossed the Rapidan in 1864, and then found himself unable to move out of the Wilderness. Major Bigelow's book deserves the highest praise.

JAMES M. GARNETT.

BRIEFS ON NEW BOOKS.

Personal traits of Cecil Rhodes.

As an agreeable supplement to the more formal and detailed accounts of Cecil Rhodes's life and labors, there now comes from the pen of Mr. Philip Jourdan a reminiscent volume entitled "Cecil Rhodes: His Private Life, by his Private Secretary" (Lane). Avoiding as far as possible all reference to the politician, the statesman, the empire-builder, and drawing merely upon his notes and recollections of Mr. Rhodes in the intimacies of a personal connection that extended over the eight years preceding his death, his private secretary has filled nearly three hundred pages with anecdotes and bits of conversation and other miscellaneous matter, all tending to show the great man as a person of amiability and charm and of unstinted kindness to those whom he liked. In fact, it was to correct prevalent contrary impressions of his personality that the writer at last, after seven years of silence, consented to share with a misinformed public his store of authoritative personal reminiscences; so at least he informs us in his Introduction. There is, naturally, a good deal of hero-worship in the book. The author's ecstatic admiration of Rhodes becomes evident on an early page, where, describing the events leading up to his secretarial engagement, he says: "I used to take long solitary walks, sometimes extending over several hours, into the country, thinking of nothing else but Rhodes, Rhodes, Rhodes and my devotion towards him. I had heard if one had a great wish, if it was a genuine and earnest one, that in the end it would be fulfilled. I did not really believe it, but still I clung to it in the same way as a drowning man clings to a straw." To be able to figure as a hero to one's private secretary, if not to one's valet, is certainly much to a man's credit. Among the marks of confidence reposed in Mr. Jourdan by his employer we note the latter's explanation of his choice of celibacy. "I know everybody asks why I do not marry," said he. "I cannot get married. I have too much

work on my hands. I shall always be away from home, and should not be able to do my duty as a husband towards his wife. A married man should be at home to give the attention and advice which a wife expects from a husband." Of such and also of some more weighty matters the book is filled. The near view we get of Rhodes during the siege of Kimberley is instructive. Portraits and South African scenes illustrate the volume.

A survey of pre-Renaissance literature.

Only the modest sub-title of Mr. Ezra Pound's "The Spirit of Romance: An attempt to Define Somewhat the Charm of the Pre-Renaissance Literature of Latin Europe" (Dutton) disarms the inevitable criticism that a book of two hundred and fifty pages can give only the barest treatment of this very considerable field of literature. The work opens with "The Phantom Dawn" of Apuleius in the second century, jumps to Arnaut Daniel in the twelfth, and proceeds through the leading writers and schools of Romance to Camoens in the sixteenth. Somewhat characteristic of the temper of the book is the remark about Daniel, that he has been forgotten for five hundred years, since "poets have not been able to read his language, and the scholars have not known anything about poetry." The whole treatise is a protest against regarding the literature of this period merely as a stamping ground for philological investigation, no matter how thorough or, as Mr. Pound says, how "Tedescan" such investigation may be. The book, therefore, aims to survey the whole field of Romance literature before the Renaissance in such a way as to give an idea of the worth of this literature as art. The method pursued is that of interpretation by means of brief expository and narrative comment, and of illustrative selections in translation. Within his limits Mr. Pound succeeds pretty well in making real the spirit of Romance, though these limits are considerably contracted at times. Thus, what can be done with the vast subject of "Geste and Romance" in a chapter of twenty-five pages, which attempts appreciation of the "Poema del Cid," the "Chanson de Roland," the *lais* of Marie de France, "Aucassin et Nicolette," the "Romance of the Rose," along with passing reference to the work of Crestien and the versions of "Tristan and Ysolt"? More satisfactory are the chapters on Dante, Villon, and Lope de Vega. Mr. Pound's enthusiasm for Dante leads to his speaking of Milton's "Paradise Lost" as conventional melodrama and to his saying other unpleasant things about Milton and his epic. The translations are chiefly the author's own; they are not attempts, like Rossetti's, to substitute the poetry of one nation for that of another, but are "merely exegetic." For example, this from Betrans of Provence: "No man is worth a damn till he has taken and given many a blow." After one such shock we are the more prepared for this calm deliverance: "If in the future anyone should ever become interested in the mid-eighteenth century atmosphere of Massachusetts, he would find the works of Longfellow most valuable as archæological documents." Perhaps it is not necessary to carry comment further.

More of Emerson's Journals.

To the curious reader, who enjoys memoirs and diaries for their "human interest," the third and fourth volumes of Emerson's Journals (Houghton Mifflin Co.) will be of value chiefly for the account of the author's European journeyings in 1833. It is something to be in the confidence of the New England preacher and philosopher as he attends the governor's masked ball at Malta, or sees his first ballet at Florence, or hears French opera and visits Frascati's gambling house at Paris; and it is still more profitable to trace the impressions that he receives from classic art and from the formalism of the Roman Catholic worship. For once Emerson wrote of the affairs of his daily life, and interspersed his ethical and religious speculations with shrewd and thrifty traveller's comments on manners, customs, and prices. After his return to America in October, 1833, however, the so-called Journals were merely commonplace books in which he stored sentences and paragraphs to be used as occasion demanded. There are six words on his marriage, and a page on the birth of his child, and a few other brief references to personal matters; but most of the entries are the detached utterances of Emerson the professional author. It was apparently his own practice that he had in mind when he wrote (August 31, 1834): "It is as lawful and as becoming for the poet to seize upon felicitous expressions and lay them up for use as for Michael Angelo to store his sketch-book with hands, arms, triglyphs, and capitals to enrich his future compositions." From this store of material he drew freely, as the editor's notes continually remind us, in the preparation of lectures and essays. What is now published is, therefore, the residue left after many cullings. It presents few ideas that are not as well or better stated elsewhere in the author's works, though occasional comments and observations too personal to be incorporated in published writing show the human side of the philosopher. On the whole, the Journals are something of a disappointment at first reading, though they are likely to prove an invaluable document to the careful student of Emerson's mental development.

Bookbinding for libraries.

The need of a handy practical book of information and instruction on bookbinding must have been felt by many librarians and others with collections of books to keep in usable and presentable condition. From the London house known as Libraco Limited there now comes the desired handbook, with the title, "Manual of Library Bookbinding, Practical and Historical," written by Mr. Henry T. Coutts, Branch Librarian of the Islington Public Libraries, and Mr. George A. Stephen, Chief Assistant Librarian of the St. Pancras Public Libraries, and

prefaced with an Introduction by Mr. Douglas Cockerell, known as a writer on the craft of bibliopegy and himself engaged in its exercise. With a view to the special needs of the librarian and of the binder who specializes in library work, the authors have sought "to give a succinct account of the processes of binding at the present day, by describing the methods of hand and machine binding respectively; to indicate the essential features of library binding; to describe and give actual examples of some of the best and most suitable materials for library binding; to describe the different methods of recording and checking books despatched to the binder; to give practical information on the equipment of small binderies in libraries, and on the repairing of books, as well as to give recipes, miscellaneous information, and a glossary of terms." Seventy pages are devoted to a "Historical Sketch of Bookbinding" in the chief European countries, and a considerable number of advertisements interesting to librarians concludes the volume. A noteworthy feature of the book is the selection of twenty-four actual specimens of leather and cloth for binding, gummed to blank leaves provided for the purpose. A useful folder gives in diagram the dimensions of the various sizes of books, but, rather strangely, omits entirely the duodecimo, although the term occurs in both text and glossary. In the chapter on "Materials" it is stated of cowhide that "in America it is commonly used for popular books of fiction." It may have been formerly so used in library binding, but certainly at present the more durable buckram is in greater favor. On an early page, in defining what is meant by a well-bound book, the authors say that "it will always open out flat and remain open at any page without assistance" —a test that very few volumes except quartos and folios will stand, and which the work under review most emphatically refuses to respond to. The illustrations, diagrams, tables, lists of authorities, explanations of terms, etc., show care and thoroughness. One cannot see how, within its modest compass, the book could be appreciably improved.

A sound piece of historical scholarship.

Professor Pasquale Villari is so well known as a sound historian of his own land that his "Mediæval Italy" (Scribner) was sure to be greeted warmly by English and American readers. The volume opens with the familiar crowning of Charlemagne in Rome on Christmas day of the year eight hundred, and closes with the burial of Henry the Seventh at Pisa in thirteen hundred and thirteen; and it may be said at once that as a political history of the intervening years the work can be unhesitatingly recommended. Those of us who are prone to emphasize the social and economic phases of any national life must feel that we should like to have an additional volume, or pair of volumes, dealing with our side of these five centuries in Italy. Perhaps no other historian would carry out the task as well as Professor Pasquale. But as it stands, the volume runs to nearly four hundred pages, and he has chosen to adhere closely to the lines of political history. Throughout, one is impressed by his critical acumen, his impartiality, his unsparing search for reliable foundations, and his clarity of exposition, — in short, by his ability as an historian. Apart from the general usefulness of the volume, we should recognize our indebtedness for the author's insistence on the importance of Southern Italy under the Normans and the House of Swabia, and on the frequent connections between genuine religious movements during the period, and political events. Whether or not he has insisted a shade too strongly, may be fairly asked; but it was desirable that these two points should receive considerable stress. On the whole, the rendering into English is well done; but one finds a few irritating reminders that one is dealing with a translation. A word should be given to the admirably chosen illustrations, and to the generally excellent workmanship of the volume.

Notes from a novelist's sketch-book.

Passing fancies, whimsical notions, tender sentiments, humorous conceits, bits of personal experience, reflections in serious mood — of such is composed Mr. E. Temple Thurston's inviting little volume of miscellanies, partly reprints and partly new, which he gathers together under the all-inclusive title, "The Patchwork Papers" (Dodd). The opening chapter introduces a bright little old lady who at seventy retires to a country cottage and the enjoyment of a pension of five shillings a week, spending the rest of her days in the composition of a patchwork quilt which shall carry down her memory to succeeding ages. From her, if she be indeed a real person, the author seems to have got the suggestion of a title for his book, although he can hardly expect the slender volume to perpetuate his fame at the expense of his more elaborate literary productions. The little sketches have something of the brevity and the unstudied quality of conversational utterances; and therein consists the chief of their charms. The theme of the entire twenty-four short papers may be called, in the words of the publishers' announcement, "the beauty of life's simple things." Approaching the book with no expectation of being either thrilled with emotion or convulsed with merriment or spellbound with wonder, or otherwise rapt into total oblivion of the here and the now, a sympathetic reader may derive considerable enjoyment from its unpretending pages.

Christianity and ethics.

Dr. Thomas C. Hall's "History of Ethics within Organized Christianity" (Scribner) is a volume of wide horizon, extensive learning, catholic spirit, and hospitable outlook upon modern science and scholarship. The author's acquaintance with the literature of the many subjects which he discusses is comprehensive and accurate; and his pages show that he has fully informed himself before stating his opinions. But the book is far more than a storehouse of facts. It is

a work full of illuminating interpretations. Great masses of mere facts have been so penetrated with thought that they disclose essential principles and reveal great historical laws. The mastery of details is evident in the clear style, in the orderly arrangement of parts, and in the sure touch with which all matters are handled. The book is noticeable also for its modernness of spirit and sanity of judgment. It shows no trace of intolerance, dogmatism, or uncharitableness. Appreciation of all forms of faith is abundant, and ungracious criticism is nowhere present. No extreme claims are made for any Christian party, while the good in all churches is generously acknowledged. The assured results of New Testament scholarship are frankly admitted,—the fragmentary character of the Synoptics, the unhistorical character of the Fourth Gospel, and the speculative element in Paul. And yet it is assumed that Christian Faith will adjust itself to these conclusions not only without loss, but with positive gain. It is not practicable to speak of the work here with the detail which its merits deserve. It should be noted, however, that it is more general in scope than its title implies, for it contains a great deal besides moral ideals — much about doctrine and philosophy, much also about the church and general culture. All in all, it is a valuable work which fills admirably a place not before occupied.

Freebooters of the West Indies.

Originally presented as a thesis for the bachelor's degree to the Board of Modern History of Oxford University, "The Buccaneers in the West Indies in the XVII Century" (Dutton), by Mr. C. H. Haring, now appears as a substantial octavo, provided with maps from early cartographers, illustrations from old prints, lists of sources of various kinds, abundant footnotes, and a careful index, as well as preface and introduction and certain appended items not included in the aforementioned bibliographical lists. Much has already been written about these hardily-adventurous sea-rovers of the Antilles, as Mr. Haring admits in his preface; but as all previous accounts have been based on Esquemeling, the Jesuit historians, and a few narratives like those of Dampier and Wafer, he feels himself justified in producing a work resting on a wider range of authorities, including especially manuscript archives of both England and France, and the Colonial Series of printed State Papers. The purpose of his book, he explains further, "is not only to give a narrative, according to the most authentic available sources, of the more brilliant exploits of these sea-rovers, but, what is of greater interest and importance, to trace the policy pursued toward them by the English and French Governments." Despite the somewhat formidable appearance of so much scholarly "apparatus" hedging in the writer's narrative, the story itself has such a wealth of stirring incident and daring adventure as to make it by no means dull reading. Seen through the kindly haze of two and three centuries, the horrors of these piratical expeditions become softened, and their romance notably heightened. To have them presented, too, with particular reference to their historical significance, is of value.

An Italian soldier of the 16th century.

Mr. Christopher Hare, favorably known as the author of several agreeable studies in Italian history, now adds to them a volume with the following title: "The Romance of a Medici Warrior: Being the True Story of Giovanni delle Bande Nere; to which is added the Life of his Son, Cosimo I., Grand Duke of Tuscany" (Scribner). The book is further described on the title-page as "a study in heredity." Giovanni did indeed inherit from his mother, Caterina Sforza, the renowned Madonna of Forli, a fearless spirit and great firmness of purpose. On his father's side he was of the house of Medici, and for wife he took a granddaughter of Lorenzo the Magnificent. His memorable deeds, chiefly martial, were all performed within the short span of twenty-eight years, at the end of which he died from the effects of a wound received in battle. He and his formidable "Black Bands" furnish abundant matter for stirring narrative through two-thirds of the book, when the fortunes of his son Cosimo, cold-hearted, taciturn, cunning, and perfidious, the strongest possible contrast to his father, claim the reader's attention. The writer has succeeded in making his narrative as interesting as a historical novel, his conversational and descriptive passages being treated with that freedom of the reconstructive imagination which infuses new life into the driest of annals. Though he quotes freely and with due acknowledgment from certain trustworthy sources, one should bear well in mind that the book is, as its title confesses beforehand, a romance, although one with a substantial historical foundation. The numerous portraits are reproduced from Italian masters, notably from Titian, whose name is attached to five.

BRIEFER MENTION.

Three new volumes, embodying the complete Poems, have just been added to the definitive "Memorial Edition" of Meredith, published by Messrs. Scribner. Only a single volume of bibliographical material now remains to complete the set.

A study of "Blake's Version of the Book of Job," with reproductions of the illustrations, is the work of Mr. Joseph H. Wicksteed, and comes to us from Messrs. E. P. Dutton & Co. It is a handsome volume, well furnished with notes, appendices, and other critical apparatus.

That standard biography, "The Life of Napoleon Bonaparte," by Professor William Milligan Sloane, has attained a new edition, considerably less expensive than the first, without the colored pictures, but with a revision of the text and the addition of more than ten per cent of new matter.

A useful volume for the prospective home-builder is Mr. U. M. Dustman's "Book of Plans and Building Construction," published by the Charles C. Thompson

Co. Besides illustrations and floor plans of one hundred and fifty modern houses, barns, etc., the book includes a large amount of practical information and estimates related to building work, not readily available elsewhere.

A new translation of Björnson's rather trifling early comedy, "De Nygifte," made by Miss Grace Isabel Colbrun, and called "A Lesson in Marriage," is published by Braudu's, New York. It makes a good acting play, and has always been popular on the stage, both in Norway and in Germany.

"Stories of the King" is a book of Arthurian tales retold for the young by Mr. James Baldwin, and published in the "Eclectic Readings" series by the American Book Co. Another volume in this series is Miss H. A. Guerber's "The Story of Old France," planned for somewhat older readers.

Two additional portfolios of "Longman's Historical Illustrations," providing plates of the architecture, costume, and social life of the fourteenth and fifteenth centuries, will be welcomed by teachers who are acquainted with the four portfolios previously published in this series of illustrations of the history of England.

Mr. Rossiter Johnson's "History of the Civil War" appears in a new edition, revised and enlarged, with the imprint of the Wessels & Bissell Co. For nearly a quarter of a century this work has held its place as a concise one-volume history of the war; and in its new form it will have a still stronger claim to popular favor.

The Engberg-Holmberg Publishing Co., Chicago, have issued an illustrated gift-book edition of "The Angel of Death," by Johan Olof Wallin, as translated from the Swedish by Mr. Clement B. Shaw. This poem, by the official hymn-writer of his country, is the author's masterpiece, and is familiar to every Swedish household. We cannot say much for the poetical quality of the translation.

The Windsor Publishing Co., New York, send us "A Synchronic Chart and Statistical Tables of United States History," by Mr. George E. Croscup. The chart is accompanied by many maps and tables, and by a chronological text which Mr. Ernest D. Lewis has prepared. As a compendium of the bare facts of American history, the volume should be found of much value for reference, both in the school and in the home.

What can we say of the English "Who's Who" that has not already been said many times? The volume for 1911 (Macmillan) is, of course, bigger than ever, and for that reason alone more useful than any of its predecessors. There are nearly twenty-three hundred pages! Truly, the editorial tribe has reason to be grateful for this ready means of learning the essential facts about the life of any living Englishman who is worth knowing about.

A limited edition of Donne's "Letters to Severall Persons of Honour," prepared under the supervision of Mr. Charles Edward Merrill, Jr., is published by the Sturgis & Walton Co. These letters have naturally been used by Mr. Gosse in his biography of Donne, but have not been reprinted in full since their seventeenth-century publication. Mr. Merrill has provided some forty pages of notes, and his tasteful and dignified volume has the portrait of 1633 and a facsimile of the title-page of 1651.

A complete printed catalogue of a large library is now comparatively seldom seen. The Woodside District Library, one of the Glasgow Corporation Public Libraries, has just issued, in one compact volume, the second edition of its "Index Catalogue." Authors, subjects, and, when they are distinctive, titles are arranged in one alphabetical list. The library contains nearly sixteen thousand volumes, classified by a system based on the Dewey decimal scheme. The catalogue shows good workmanship, and its plan is the one best suited to its users' needs. A little greater generosity in the supply of cross-references might have been appreciated, though the avoidance of undue bulkiness was an urgent necessity.

Mr. J. N. Larned's "History for Ready Reference" (Springfield: Nichols) is a work that has found a cordial welcome in the school and in the private library. It consists of the five original volumes, the supplementary volume covering the years 1894-1900, and the second supplementary volume, just now published, covering the first decade of the twentieth century. These two added volumes are, of course, very different in scale from the set of five at first published, and contain a much larger proportion of original matter. Such subjects as railways, combinations, labor organization, and municipal government loom large in the new volume, whereas the chronological continuations of the histories of separate countries are of subordinate importance. Certainly, the new volume, although out of relation with the scheme of the original work, is a book of great independent value for reference to topics of contemporaneous interest.

Shelley's wonderful volume of 1820, containing the "Prometheus Unbound," the "Sensitive Plant," and the great odes, is reprinted (with corrections of the obvious misprints) by Mr. Henry Frowde, who also sends us, in the same charming Oxford series, the "Poems of Clough," edited by Mr. H. S. Milford. This edition includes the "Ambarvalia" and both versions of the "Bothie." From the same source we have "The Oxford Book of Ballads," edited by Mr. A. T. Quiller-Couch, and "A Book of Light Verse," edited by Mr. R. M. Leonard. Still another Oxford anthology, which means a treasury of pure delight, is Sir Rennell Rodd's "The Englishman in Greece," a companion volume to "The Englishman in Italy," published a year or so ago. Finally, we may mention in this group "The Glamour of Oxford," of which Professor William Knight is the editor, and which gives us poetry and prose in about equal measure—all devoted to the praise of the university city on the Isis.

The magnificent quarto which appears as Volume II. of the "Memoirs of the University of California" is a monograph upon "The Silva of California," by Mr. Willis Linn Jepson. It is a work of 283 pages of text and 85 plates, besides maps and indexes. Many of the plates are from photographs, and thus show the natural surroundings of the trees they illustrate. The number of species described is 92, of which 49 are indigenous, and 18 peculiar to the State. "In addition to the technical description of each tree from the standpoint of the botanist, the book concerns itself with many matters of general popular interest, such as the distribution of the several species throughout the State, their relations to topography, rainfall, and temperature, their characteristics of life-history and reproduction, with several tables of ages and dimensions of some of the more important species, the economic uses of the trees, both by the native tribes and by civilized man, their kinships, as shown by the classification, with other trees both in California and elsewhere, and the like." The work may be obtained from Messrs. Paul Elder & Co., San Francisco.

Notes.

"Wandering Ghosts" is the title of a posthumous volume of short stories by F. Marion Crawford, soon to be issued by the Macmillan Co.

Mr. A. C. Benson's lectures on Ruskin, recently delivered at the University of Cambridge, will appear shortly in book form, with the Putnam imprint.

Early next Fall, Messrs. McClurg & Co. will publish "The Coming China," by Mr. Joseph King Goodrich, who has resided in the Far East for many years.

The Book of Ecclesiastes and the Constitution of the United States have been selected for presentation in the two new additions, planned for Spring publication, to the series of Riverside Press limited editions, produced under the direction of Mr. Bruce Rogers.

A new manual of Comparative Literature entitled "The Evolution of Literature," by Professor A. S. Mackenzie, of the State University of Kentucky, is announced by Messrs. T. Y. Crowell & Co. This firm will also issue in April two new volumes in their popular "First Folio" edition of Shakespeare.

We understand that Mrs. Constance Garnett has undertaken for a London publishing house a new and complete translation of Dostoieffsky's works. It may be noted in this connection that "Crime and Punishment," with an introduction by Mr. Lawrence Irving, has just appeared in the admirable "Everyman's Library" (Dutton).

Two interesting volumes soon to be issued by Mr. Frederic Fairchild Sherman of New York are "A Painter's Holiday, and Other Poems," by Mr. Bliss Carman; and "George Inness: The Man and his Art," by Mr. Elliott Dangerfield. Both books will be handsomely printed on handmade paper, and issued in limited editions.

Mrs. Anna Robeson Burr, author of "The Autobiography," is engaged upon a study of "the religious confession," in both its history and its psychology, aiming to give a historical account of the development of introspection, and to collate and make abstracts of the available material for a definitive study of religion in the individual.

The Columbia University Press announces that it has taken over the entire management of the publishing business conducted under its name and imprint. The sales agents of the publications of the Press are now Messrs. Lemcke & Buechner, of New York, for the United States, and Mr. Henry Frowde, of London, for Great Britain and the colonies.

Two sumptuous gift-books now in course of preparation for Fall publication by Messrs. Dana Estes & Co. are Goethe's "Faust," in Abraham Hayward's translation, with an introduction by Mr. Roger Ingpen and numerous illustrations in color by Mr. Willy Pogány; and "Guinevere and Other Poems," by Lord Tennyson, illustrated in color, etc., by Miss Florence Harrison.

"The Graphic Arts," a new magazine "for printers and users of printing," has recently made its appearance. The mechanical dress is dignified and imposing, and the contents of the first two issues comprise many interesting features. Worthy of especial mention is Mr. Henry Turner Bailey's article in the February number on "Pernicious Illustration," a merited scoring of the vulgar pictorial attempts at humor that fill certain sections of our newspapers and cheaper magazines.

American editions of four of the works of J. M. Synge, the Irish dramatist and poet, will be published shortly by Messrs. J. W. Luce & Co. These are: "The Aran Islands," with twelve illustrations by Mr. Jack Yeats, a picturesque account of Synge's stay on the Aran Islands, off the west coast of Ireland; "Kerry and Wicklow," a record of wanderings in rural Ireland; "The Tinker's Wedding," a comedy in two acts; and "Riders to the Sea," a one-act tragedy.

Mr. J. H. Whitty of Richmond, Virginia, has edited a list of Virginia copyright entries, which is now on the press and will be issued by the Virginia State Library early this month. These titles cover the period from 1790 to 1844. They are not recorded in the Library of Congress, the original entry-book having been destroyed by fire during the Civil War. The list was given to Mr. Whitty many years ago by the late Judge Robert W. Hughes. Among the many interesting entries are some hitherto unknown writings of Samuel Kercheval, the Virginia historian, an unknown title-page of Burk's History of Virginia, and the early German "Henkle" book titles.

Antonio Fogazzaro.

The most eminent of Italian novelists, Manzoni alone excepted, died on the seventh of this month, toward the close of his sixty-ninth year. Born at Vicenza in 1842, he was educated for the law, and practised his profession for a time. But literature was his true *métier*, and before he was forty he had become known as a writer of lyrics, and of the melancholy poem "Miranda." His first novel, "Malombra," bears the date 1882, but it was not until five years later that "Daniele Cortis" took the public by storm, and placed him in the front rank of modern Italian writers. Since that time, he has produced numerous books, the most important among them being the series of three — "Piccolo Mondo Antico," "Piccolo Mondo Moderno," and "Il Santo" — which are linked together in a sort of trilogy, and which constitute Fogazzaro's chief literary monument. It was with the publication of the last of these three that his fame became cosmopolitan, and his name familiar to readers all over the world. It was not that this philosophical romance was intrinsically finer than its predecessors, but because it dealt frankly and boldly with the Church in its relation to life and thought, and thus made its author the subject of much excited discussion and a target for all the envenomed shafts of ecclesiastical intolerance. In this work the author was clearly declared a modernist, and his subsequent submission to the Vatican could not undo (although it might somewhat weaken) the enlightening influence of the book. Fogazzaro was one of the most conscientious of artists, and his books were, in the words of one of his critics, "the fruits of a deliberate and rich nature, and not the windfalls of a mere literary trick." He was also one of the most spiritual and wholesome of novelists, and thus stands in striking contrast to the brilliant but perverse genius whose name is most frequently associated with his — not for any likeness of method or ideal, but solely because it is the one other name in contemporary Italian literature to achieve an equally widespread reputation. The judgment of posterity, we have little doubt, will hold that the pagan indecencies of d'Annunzio are far outweighed by the sane teachings and exalted morals to be found in the books of Antonio Fogazzaro.

Announcements of Spring Books.

An interesting epitome of American publishing activities for the present Spring and coming Summer is contained in The Dial's annual List of Books Announced for Spring Publication, herewith presented. In the preparation of this list, every effort has been made toward accuracy and completeness; and the omission of any prominent publisher is due only to the fact that such publisher failed to respond to our several letters requesting the necessary data. It should be said that all the books here listed are presumably *new* books — new editions not being included unless having new form or matter.

BIOGRAPHY AND REMINISCENCES.

John La Farge, by Royal Cortissoz, illus., $4. net.—Harriet Beecher Stowe, the story of her life, by Charles E. and Lyman Beecher Stowe, illus, $1.50 net.—Life of Martin Luther, by Preserved Smith, illus., $3. net.—John Bright, by R. Barry O'Brien, illus., $3. net.—Reminiscences of an Athlete, by Ellery H. Clark, illus., $1.25 net. (Houghton Mifflin Co.)

Rachel, her stage life and her real life, by Francis Gribble, illus., $3.75 net.—Henri II., his court and his times, by H. Noel Williams, illus. in photogravure, etc., $3.75 net.—Louis XIV. and Madame de Maintenon, by Charlotte Lady Blennerhassett, illus., $3.75 net.—The Adventures of James Capen Adams, mountaineer and grizzly bear hunter of California, by Theodore H. Hittell, new edition, illus., $1.50 net.—The Life of John Ericsson, by William C. Church, new one-volume edition, $1.50 net. (Charles Scribner's Sons.)

Incidents of My Life, professional, literary, social, with services in the cause of Ireland, by Thomas Addis Emmet, illus., $6. net.—Charles II. and his Court, by A. C. A. Brett, illus., $3.50 net.—The Great Infanta, Isabel, sovereign of the Netherlands, by L. Klingenstein, illus., $3.50 net.—Anglo-American Memories, by George W. Smalley, illus., $2. net. (G. P. Putnam's Sons.)

The Life of Benjamin Disraeli, by W. F. Monypenny, Vol. II., $3. net.—An Illustrated History of Emma Lady Hamilton, by Julia Frankau, 2 vols., illus. in color, photogravure, etc.—An Autobiography, 1835-1911, by Alfred Austin, poet laureate, 2 vols., illus. in photogravure, etc.—The Life of J. L. M. Curry, by Edwin A. Alderman and Armistead C. Gordon, illus. (Macmillan Co.)

Napoleon and King Murat, 1808-1815, a biography compiled from hitherto unknown and unpublished documents, by Albert Espitalier, trans. by J. Lewis May, illus. in photogravure, etc., $4. net.—Wagner at Home, by Judith Gautier, trans. by Effie Dunreith Massie, illus. in photogravure, etc., $3.50 net.—An Irish Beauty of the Regency, by Mrs. Warrenne Blake, illus. in photogravure, etc., $5. net.—The Romance of Princess Amelia, daughter of George III., by William S. Childe-Pemberton, illus., $5. net.—The Nelsons of Burnham Thorpe, a record of a Norfolk family, by Eyre Matcham, illus. in photogravure, etc., $5. net.— Life and Memoirs of John Churton Collins, by L. C. Collins, $5. net.—Sophie Dawes, Queen of Chantilly, by Violette M. Montague, illus. in photogravure, etc., $4. net.—A Queen of Shreds and Patches, by L. Gastine, trans. by J. Lewis May, illus. in photogravure, etc., $4. net.—A Life of Sir Joshua Banks, President of the Royal Society, by Edward Smith, illus. in photogravure, etc., $4. net.—The Mother of Goethe, Frau Aja, by Margaret Reeks, illus. in photogravure, etc., $3.50 net.—Lady John Russell, edited by Desmond MacCarthy and Agatha Russell, illus. in color, etc., $3.50 net.—Noble Dames and Notable Men of the Georgian Era, by John Fyvie, illus., $3.50 net.—Recollections of a Society Clairvoyant, $3. net.—New Library of Music Series, new vol.: Brahms, by J. A. Fuller-Maitland, illus., $2.50 net.—Mary Wollstonecraft, a study in economics and romance, by G. R. Stirling Taylor, illus. in photogravure, etc., $2.50 net.—Seymour Hicks, twenty-four years of an actor's life, by himself, with portrait, $1.25 net. (John Lane Co.)

From Rough Rider to President, by Dr. Max Kullinck, trans. by Frederick von Riethdorf, with portrait, $1.50 net.—The War Maker, the true story of Captain George Boynton, by Horace Smith, illus., $1.50 net. (A. C. McClurg & Co.)

The Lighter Side of My Official Life, by Sir Robert Anderson, $3.50 net.—A Hero of the Sea, the story of thrilling experiences in life-saving, by Lieutenant John A. Williams; together with an account of the development of rocket apparatus, by J. E. Patterson, $1.50 net. (George H. Doran Co.)

Life of Andrew Jackson, by J. S. Bassett, illus, $4. net.—Life and Letters of Moses Coit Tyler, by Jessica Tyler Smith, illus., $2.50 net.—Reminiscences of General Basil W. Duke, illus., $2.50 net.—Chapters from My Experience, by Booker T. Washington, illus., $1.50 net.—Memoirs of a Manager, by Daniel Frohman, illus., $1. net. (Doubleday, Page & Co.)

The Life of Oliver Goldsmith, by Frank Frankfort Moore, illus., $3.50 net.—New and cheaper editions of books by Edith Sichel, comprising: Men and Women of the French Renaissance, The Household of the Lafayettes, Catherine de Medici, and Later Years of Catherine de Medici; each $2. net. (E. P. Dutton & Co.)

Charles Dickens, by Miss Dickens, illus. by Brock, $1. net.—King Henry VIII. and his Court, by Herbert Beerbohm Tree, illus., 50 cts. net.—Little Books about Great Writers, new vol.: Robert Louis Stevenson, 50 cts. net. (Cassell & Co.)

The Growth of Napoleon, a study in environment, by Norwood Young, illus., $3.75 net.—The Real Captain Kidd, by Sir Cornelius Neale Dalton, $1.10 net. (Duffield & Co.)

Their Majesties as I Knew Them, my personal recollections of the kings and queens of Europe, by Xaiver Paoli, illus., $2.50 net. (Sturgis & Walton Co.)

Mrs. Gaskell, haunts, homes, and stories, by Ellis H. Chadwick, illus. in photogravure, etc., $5. net. (Frederick A. Stokes Co.)

From Memory's Shrine, the reminiscences of Carmen Sylva, illus. in photogravure, etc., $2.50 net. (J. B. Lippincott Co.)

As I Remember, by Marion Gouverneur, illus., $2. net.—Diaz, Master of Mexico, by James Creelman, illus., $2. net. (D. Appleton & Co.)

An Ardent American, by Mrs. Russell Codman, illus., $1.20 net. (Century Co.)

American Crisis Biographies, new vol.: William Lloyd Garrison, by Lindsay Swift, with portrait, $1.25 net. (George W. Jacobs & Co.)

A Buckeye Boyhood, by Dr. William H. Venable, $1.25 net. (Robert Clarke Co.)

William Scott Ament, by Henry D. Porter. (Fleming H. Revell Co.)

Colonel Thomas Blood, Crown-Stealer, by Wilbur Cortez Abbott, 90 cts. net. (Yale University Press.)

Talleyrand, the Man, by Bernard de Lacombe, trans. by A. D'Albert. (Dana Estes & Co.)

HISTORY.

The Origin and Growth of the American Constitution, by Hannis Taylor, $4. net.—France in the American Revolution, by James Breck Perkins, $2. net.—Reminiscences of the Geneva Tribunal of Arbitration, 1872, by Frank W. Hackett, $2. net.—California under Spain and Mexico, 1535 to 1847, by Irving B. Richman, $4. net. (Houghton Mifflin Co.)

Letters of Richard Henry Lee, edited by Dr. James C. Ballagh, Vol. I., illus., $3. net.—Historical Essays and Studies, by Charles Francis Adams.—Stories from American History, new vol.: The Siege of Boston, by Allen French, $1.50 net.—Hellenistic Athens, a historical essay, by William Scott Ferguson. (Macmillan Co.)

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